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the magic lantern Gazette

collecting... projecting... and sharing

Kei-Lac advertising projector clock - see page 3

The Magic Lantern Society of the United States and Canada www.magiclanternsociety.org

Two Different Books Available

The Magic Lantern in the Northwest

52 pages

Table of Contents
When lanterns were used in NW
Asahel Curtis creator of lantern slides
Canadian Pacific Railroad
  Magic Lantern slides
Others Created Magic Lantern slides
Those that used slides to tell stories
Slides that show the Northwest
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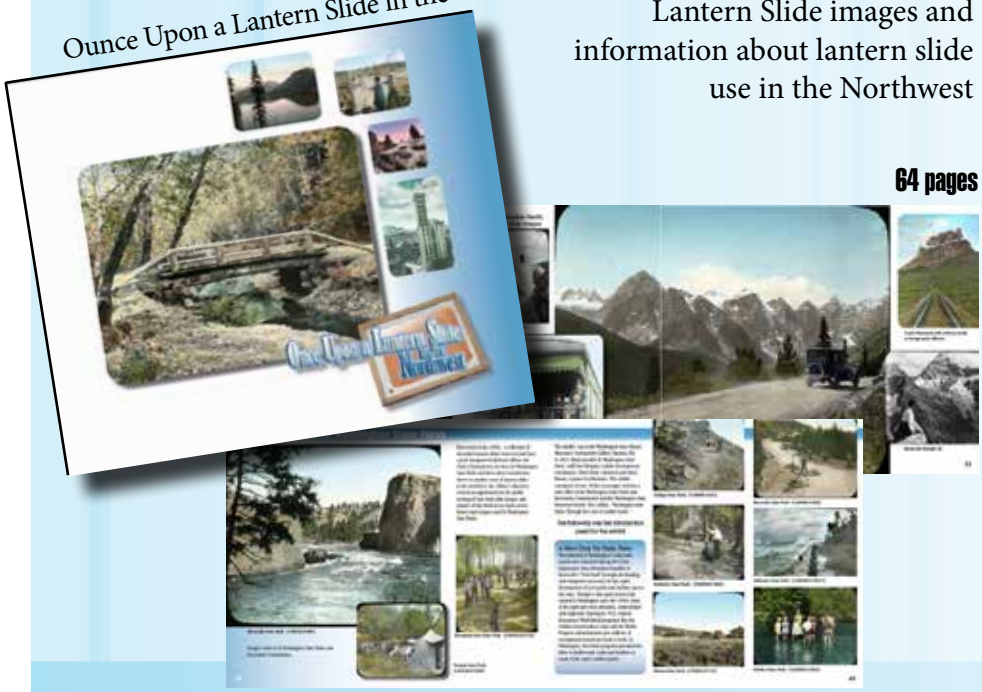
Lantern Slide images and information about lantern slide use in the Northwest



64 pages

Table of Contents
About the Magic Lantern
What Type of Images Did They Project?
Slides that Moved
Slides of the Northwest From or By Others
Others Created Lantern Slides of the Northwest
Early Use of Slides in the Northwest
Slides Producers
Lantern Slides Document Story in 1911
Slides from 1930
Northwest Pioneer Used Lantern Slides
Slides for Telling Stories
Slides in Walla Walla
Canadian Pacific Railroad Slide Use
Slides of Sedro-Wooley
Slides of the Dream Theatre Sedro-Woolley
Advertising Slides
Coming Attraction Slides
Local Sedro-Woolly Artist Created Slide Art
Slide Art Created by Richard Odlin
Sedro-Woolley Moral Presentation
Photographer that Created Moral Slide Show
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Editorial

As Gilbert and Sullivan wrote in The Pirates of Penzance in 1879, "A Policeman's lot is Not a Happy One" - well, I don't know about policemen, but I do know that an editor's lot usually is happy and invariably interesting!

As new editors of the Magic Lantern Gazette, we began by looking at our predecessors as editors. Leora Wood Wells edited the first Bulletin from 1979 until 1983 - we still have our copies of these and they make an interesting record of the Society's earliest activities and development. Larry Rakow, Ed Lennert, Larry Cederblom, Jack Judson, Joe Koch and Margaret and Nancy Bergh in turn saw the Bulletin evolve into our present Gazette. Bob and Sue Hall were editors for a decade, bringing us into the 21st Century. Kentwood Wells, following in his mother's footsteps, has added a huge dimension of erudite research to the mix and has served over fourteen years as Editor. The Society owes a debt of gratitude to all these people who have given unstintingly of their time and talents to keep our lanterns alight and shining brightly as well as keeping us in touch with each other.

Our task as we take over the Editorship will be to build on the solid foundation of our predecessors' work, reflecting ongoing scholarship in research, collecting, performance and exhibitions as well as restoration techniques. We will try to keep a calendar of appropriate meetings, forthcoming events etc, starting, of course, with the sad news of the postponement of the Convention in Cleveland, Ohio. We love these events - catching up with friends, making new ones, enjoying lantern shows and related presentations, visiting new places, more catching up with friends...

This is a very friendly Society and we are glad that you (by being a member) are a part of it. As a group, we are all very different. What unites us is an ongoing interest in all aspects of the Magic Lantern and pre-cinema - hardware, software and performance.

We are delighted that Terry Borton has volunteered to share his experience with the American Magic Lantern Theater with us via a series of tips on performance and presentation. This will be a valuable resource for those of us who endeavour to share our collections of slides with friends, family and fellow collectors before venturing out to clubs and even public performances. Terry and Debbie together with Nancy have entertained the Society for many years with their delightful presentations at Conventions. Nobody in the Society has had more experience or is better qualified than Terry to give us advice.

For many years as editors of another publication we have been in touch with Auction Team Breker, one of the world's leading auctioneers of technology run by our member Uwe Breker, and have benefited from their professional auction reviews. This has not only enabled us to keep abreast of current market values and conditions, but also has provided high quality pictures of the more interesting lots which have been sold. Their latest sale report, which includes items of magic lantern interest, has been included in this edition of the Gazette. We should point out that we are not on his payroll and would welcome submissions from any relevant salerooms!

Gart Westerhout amazed and delighted us all at the Victoria Convention with his presentation on French song postcards. In this issue Gart has shared his interest in the Song Slide/Postcard association and the firms that produced them.

We are also delighted to publish Mary Ann Auckland's amazing family history - uniting family, Canada and magic lanterns. Another great reminder of the 2018 Convention here in Victoria. Our Conventions are wonderful places to meet and enjoy acquiring more knowledge! We hope to see you at the next one, in Cleveland, Ohio, in 2021, where we hope to be able to mingle without the restrictions of physical distancing!

Contents

Editorial 1
President's Message, Forthcoming Events, Society Officers 2
Kei-Lac Advertising Clock - David Evans describes a rare projection device 3
Song Postcards of the Early 20th Century - Gart Westerhout examines how they are related to slides 11
In Search of Franklin - Mary Ann Auckland searches out an ancestor in the arctic 16
Collecting in the time of Corona - Review of Auction Team Breker's April 4th 2020 Sale 24
Tips on Giving Magic Lantern Shows - Terry Borton starts a new series to help us all improve our shows 26
The Exhibitor's Conundrum 28
Members' Sales and Wants ..... Inside back cover

President's Message

Welcome to the revamped Magic Lantern Gazette!

It has been a challenging spring, as most of us shelter in place wondering when we'll move beyond social distancing. The board of directors of the Magic Lantern Society of the US and Canada made the difficult decision to postpone the 2020 Magic Lantern Convention in Cleveland as presenters and participants began to notify us that they would not be able to attend. I know I will miss the opportunity to see old friends and meet new ones and continue to learn about the magic lantern era. As of now, we're looking to go to Cleveland in June 2021 – more about that in the fall and winter.

Normally we would be having our biennial election of officers in June. The board is considering how we can hold an election – by mail or electronically – and will provide information in the June e-Pub.

We also realized that in the absence of a convention we needed to increase communication to and between members and decided to expand the Gazette beyond its recent focus on academic research. Our membership includes performers, collectors, academics, and others interested in the history and showmanship of the era, and we know from response to the e-Pub and Facebook page that members want more information about events, "how to's", and collections in addition to historical pieces.

We are pleased that David and Lesley Evans agreed to edit the expanded quarterly. The Evans's have been around magic lanterns for nearly 50 years; many of us know that they can be the best source of information when we have questions. They got their magic lantern start in the UK, emigrating to Canada in 2004. There they ran the Revelstoke Nickelodeon Museum, presenting regular Christmas magic lantern shows. They've been members of both magic lantern societies (UK and US/Canada) for decades. David and Lesley organized the 2018 convention in Victoria BC, the first to be held in Canada.

The board wants to extend our deep appreciation to Kentwood Wells, editor emeritus, who has guided the publication for over a decade and will continue to edit the periodic Magic Lantern Research Supplement. Kent set a standard of professionalism in publication that academic journals seek to reach.

The new Gazette will supplement the monthly e-Pub, edited by Larry Cederblom, and the MLS Facebook page, as our vehicles to communicate to our members and other interested parties. You will see elsewhere in this issue a request for articles and information that can be used in future issues. We're particularly interested in calendar items for magic lantern events (whether in North America or elsewhere) and information about where members can find public collections, or private collections that can be viewed upon request.

Brian Rogers

Forthcoming Events

2020

October 17th - Autumn meeting of The Magic Lantern Society (UK), Birmingham and Midland Institute, Birmingham

2021

April 16th-18th - Magic Lantern Society (UK) International Convention, Birmingham and Midland Institute, Birmingham.

Note: Assuming Covid-19 is a thing of the past - you are advised to check with organiser before travelling.

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The Kei-Lac Advertising Theater Clock

by David Evans

On Sunday July 25th 1915 an advertisement – one of many – appeared in the Chicago Examiner newspaper. It read:

EXCLUSIVE territory to men with small capital on movie theater advertising proposition, should pay 500% after 1 year: greatest invention of the age.

The poster was the Kineto Machine Company of 1607 First National Bank Building, Chicago.

The reaction today would be something along the lines of 'Who are you kidding?', but maybe people were less cynical back then. So what was this greatest invention of the age? A clockwork magic lantern, or stereopticon, that could project a selection of local advertisements on a screen along with the 'accurate' time – obviously a highly desirable addition to the foyer of early movie theaters of the period. The **Kineto Machine Company** appears to have been set up early in 1915, the president being George Willens and the secretary Herman A Kahn.

The search for agents was ongoing. An advertisement in the Indianapolis Marion County News on 15th January 1916 requested anyone with $1000 to invest and who was a man with the ability to sell advertising to write to them at once.

A few months later the requirements seemed to be reduced:

By an investment of $60, an energetic specialty man can earn $5,000 to $15,000 annually and secure exclusive sales rights on a high class article that sells on sight. MONEY BACK IF NOT SATISFIED ran an ad in various newspapers in Kansas and Ohio, in July 1916.

Things became a little more specific on 15th October 1916. An advertisement in the Chicago Tribune read:

AGENTS AND SALESMEN WANTED – exclusive territory now being allocated for Kineto Advertising Clocks. Only practical, guaranteed, automatic advertising clock on the market. Each movie theater is a prospect for a sale or an advertising business of your own. Let us show you how, on an investment of $64.00 for sample outfit you can derive $50 to $75 monthly from every clock you install. Money back guarantee. Kineto Machine Co., Inc., Monon Bldg., Chicago.

How successful this was is unknown, but a further advertisement in the Chicago Tribune of April 21st 1917, just after the patent was granted, stated that the Kineto Machine Co Inc., was a 'convenient machine shop in the Loop', offering dies, tools, punch press work, screw machine specialties, high grade experimental work, and could perfect patents. This time the Kineto Machine Co was located on the 5th floor of 329 S. Plymouth Ct. and had phones – Wabash 3352-3353.

It seems that the promotion must have born at least some fruit. Another advertisement in the Chicago Tribune on June 16th 1918 stated:

SALESMEN – ADVERTISING SERVICE: our absolutely new non-competitive advertising medium has proven itself good for $125 - $300 weekly installation of only 1 of our machines, a combination of correct time with a changing ad will do this.

George Willens' command of English was perhaps a little questionable!

On February 10th 1916, George Willens of 1811 South Troy Street, Chicago, assignor to the Kineto Machine Company, applied for a patent on his new invention of an automatic clockwork-powered advertising projector for use in movie theatres, stores etc. The principle lay in a clock mechanism that could show the time on the screen as well as a succession of advertisements for local businesses, which of course would pay the theatre for the added exposure.

US Patent number 1,218,607 was granted on March 6th 1917 (see Appendix). An 'ordinary' clock movement was specified as the basis for the machine. The twelve small circular slides each has a clock dial ring around the outside and the product advertised within it, so that the time appears on the screen as well as the advertisement. Another clockwork drive train is provided to actually power the disc rotation mechanism. In operation, the slides change every two minutes.

A second patent dated January 21st 1919 shows greater refinement in the design and states that an 'ordinary' clock movement may be powered from the same spring or springs as those that drive the slide holding wheel. It also allows for a small screen to be made integral to the unit for more compact size for use in smaller locations.

The projection part of the unit is quite conventional. A projection lamp is housed in a separate steel box with a condenser lens cell mounted in its wall adjacent to the box containing the clock mechanism and slide disc. A regular objective projection lens is mounted on the front of the mechanism box.

One agent recruited was L H Ugland of St Paul, Minnesota. On May 4th 1917 he signed a written contract with Kineto whereby he was given exclusive right to sell clocks within his specified area. He agreed to buy seven 12-slide clocks immediately, ten more of the same model within 30 days, five more of either model (an 8-slide version was also available) every two weeks thereafter

until a total of 40 had been purchased and six each month thereafter until a total of 242 clocks had been purchased. The prices were $120 each for the 12-slide version and $95 each for the 8-slide.

Mr Ugland accepted and paid for the first two instalments, but must have found out that he might have bitten off more than he could chew. For the third batch, Kineto shipped five of the 12-slide models without asking Ugland which version he wanted. Meanwhile, Ugland had travelled to Chicago with the object of rescinding the contract. He notified George Willens that he was "through with the contract, would have nothing more to do with it". He said he was paying too high a price for the clocks, and they could sue him if they wanted. Willens told him that they did not want to lose him and that "we will call that contract off and cancel it right now". Willens then suggested they should go out for lunch and then see if they could make a new contract. They agreed terms verbally, but complications arose and it was never actually signed.

Kineto had not received payment for the third batch of clocks and proceeded to sue Ugland for $18,015 damages for breach of contract. Ugland asked for the case to be dismissed, but Judge J Haupt denied this, and the jury found for Ugland anyway, on the basis that, had Willens not agreed to call off the contract, it would still have stood, but as he did, it didn't.

LIGHT & HEAVY MANUFACTURING
SATISFACTION GUARANTEED — GET your work done in a convenient location at the right price; hand and automatic screw machine, punch press, milling machine, and drill press work. Kineto Machine Co., Inc., 329 Plymouth-ct. Phone Wabash 3352.

Various other advertisements appeared in newspapers, ranging from a Boy to Make Himself Useful around the machine shop (Chicago Tribune June 3rd 1917) to a stenographer, who had to be bright, young, capable and willing to learn bookkeeping (Chicago Sunday Tribune, June 16th 1917), also Screw Machine Hands (Chicago Tribune October 2nd 1918).

FOR YOU
$2000 to $5000
Extra Annual Income
No competition
This Change-Ad Clock in your town can earn it
No Experience Needed
KEI-LAC
CHANGE-AD CLOCKS
A few hundred dollars and a little spare time effort means $40 to $100 weekly profit in your own exclusive advertising business. Needn't interfere with present occupation. Territory closing fast. Write today.
KEI-LAC KOMPANY, 322 N. 19th St., St. Louis, Mo.

Fig 2: Advertisement in The Rotarian, December 1924

The Kineto Machine Company had collapsed before April 1923, when it was revealed in court during a hearing into the affairs of one Jacob Goldman, official receiver, of North Dearborn Street, Chicago and who was accused of fraudulent usage of received funds, that Goldman had purchased the assets of the Kineto Machine Company along with those of several other companies. The Chicago Tribune of April 26th 1923 carried a report on the proceedings.

BIG BUSINESS OPPORTUNITY
About $5000 annual income on each $1000 invested. Responsible Company offers new exclusive advertising proposition having unlimited possibilities. Opens a new and necessary field. Assures advertising at the selling point. PROTECTED TERRITORY. Experience unnecessary.
NATIONAL KEI-LAC CO., 1868 Locust St., St. Louis, Mo.

Fig 3: Advertisement in Popular Mechanics, December 1925.

Willens may have been down, but he was not out. An impending application for the charter of a corporation to be called the **Kei-Lac Kompany of Pennsylvania** appeared in the Harrisburg Telegraph on February 6th 1923. It was formally made on 20th February 1923. The firm was incorporated on February 24th as Company Number 5353527. The address was given as 322 19th Street N., St Louis, Missouri in December 1924 (Fig 2). A catalogue exists dated 1923 showing the theater advertising clock and with the St Louis address.

It appears that this company had closed by the end of 1925.

KEI-LAC ADVERTISING CLOCK Nº
PATENTED MARCH 1917 AND JANUARY 1919
MANUFACTURED BY
NATIONAL KEI-LAC CO.
557 W. JACKSON BLVD., CHICAGO, ILL.
THIS MACHINE IS SOLD UPON THE CONDITION THAT IT IS LICENSED FOR USE ONLY IN THE LOCATION FOR WHICH PURCHASED AND SO LONG AS THIS NAME PLATE IS NOT REMOVED, AND THAT EVERY POSSESSOR RECOGNIZES THE VALIDITY OF THE PATENTS ENUMERATED.

Fig 4: National Kei-Lac plate

An advertisement from the **National Kei-Lac Company** of 1868 Locust Street, St Louis, Missouri, seeking investments appeared in Popular Mechanics magazine of December 1925 (Fig 3). It shows that more emphasis was being placed on usage of the advertising clock in stores and other venues as well as in theatres. Willens' second patent included adding a small screen which could be attached to one side of the mechanism's case so that it could be used

more conveniently in a small store without having a separate screen.

National Kei-Lac was still in operation in 1930, when its officers were M Dubin, President, and George Willens, Secretary. By this time it had moved to 557 W. Jackson Blvd., Chicago.

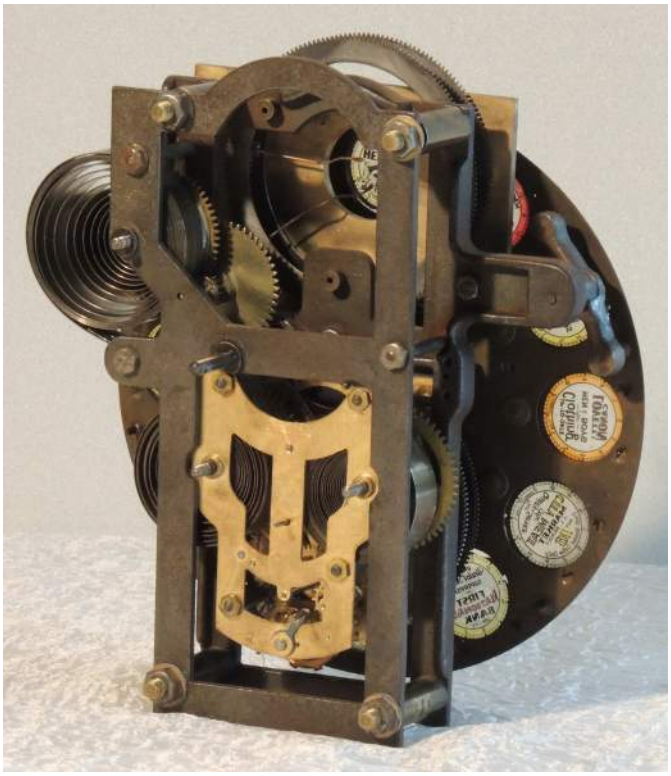


Fig 5: The Kei-Lac mechanism, showing the inverted Ansonia clock movement

The example described here, and illustrated on the front cover, bears a plate (Fig 4) showing the National Kei-Lac Company name and referring to both the 1917 and 1919 patents and with the W. Jackson Blvd. address. It must therefore have been made a year or two after 1925. Its serial number is 5133, indicating, presumably, that some thousands of the devices had been produced by that date. It uses a regular Ansonia Clock Company 8-day balance wheel pin-pallet lever escapement movement with one or two small modifications and mounted in a cast iron frame which also houses the slide wheel changing train and escapement (Fig 5). As the Ansonia movement has two mainsprings, it has quite sufficient power to drive Willens' extra train wheels as shown in the patents. The whole machine runs for 1 week on winding all three main springs.

Restoration

Restoration included refurbishing the clock, amongst other things, burnishing and re-bushing some of its pivot bearings. Initially it was found to be running slow – it was losing about 15 minutes every hour! The balance wheel was oscillating much too slowly. I managed to acquire another similar Ansonia movement and found that its balance wheel was appreciably lighter and with a different size hairspring compared with the original. I fitted this replacement balance wheel into the projector clock movement which then ran at the correct speed. As acquired, neither of the metal box units had a lid. Pictures of the Kei-Lac in a catalogue showed it with just flat covers, so I made up these, the lamp house one of course needing a light-proof hot air ventilation aperture. Respraying the whole thing with gloss Hunter Green paint, which was fortunately exactly the same shade as the original paint work, completed the task.

Fig 6: The image disc attached to the movement

Fig 7: The Image Disc

Appendix

G. WILLENS.

STEREOPTICON ADVERTISING CLOCK.

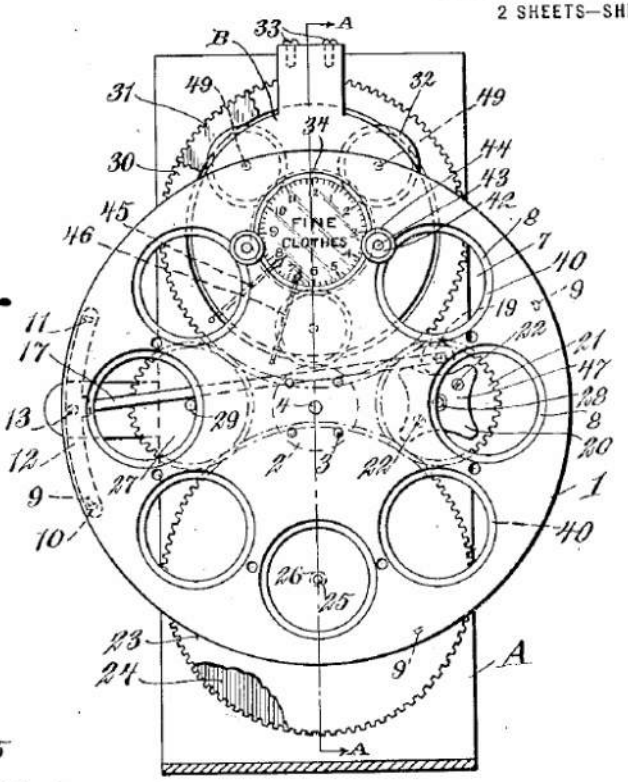
APPLICATION FILED FEB. 10, 1916.

1,218,607.

Patented Mar. 6, 1917.

2 SHEETS—SHEET 1.

Fig. 1.



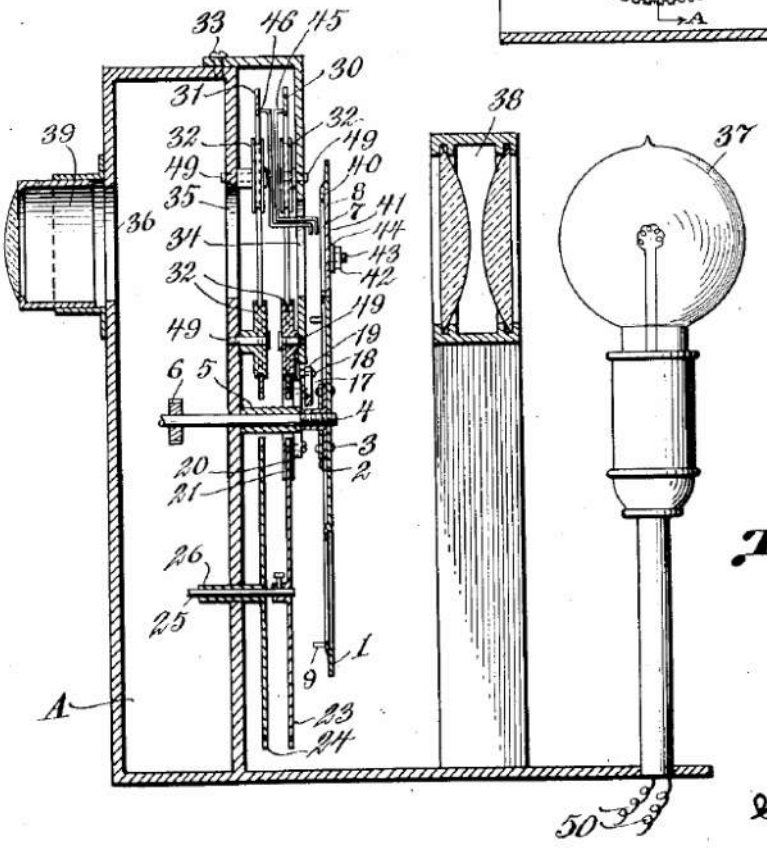


Fig. 2.

Inventor:

George Willens

G. WILLENS.

STEREOPTICON ADVERTISING CLOCK.

APPLICATION FILED FEB. 10, 1916.

1,218,607.

Patented Mar. 6, 1917.

2 SHEETS—SHEET 2.

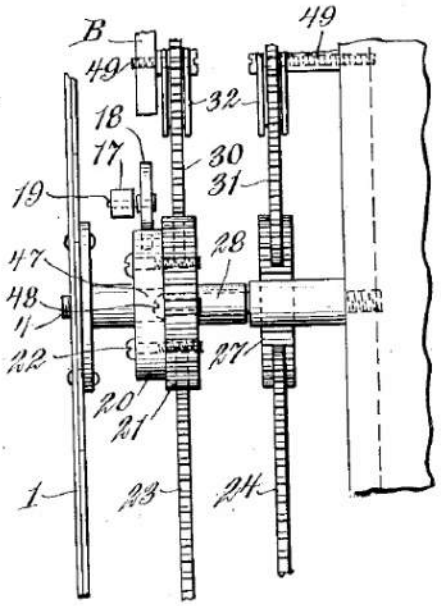


Fig. 3.

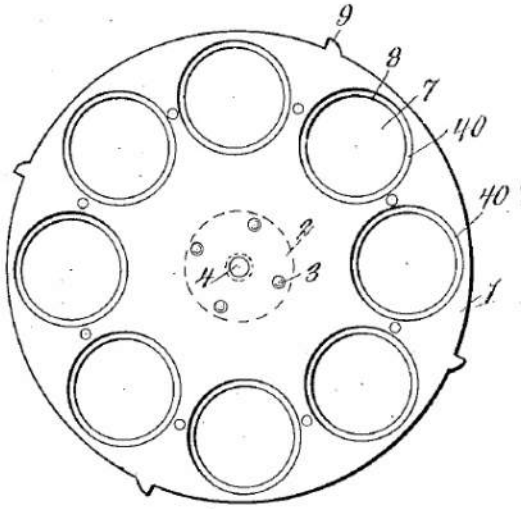


Fig. 4.

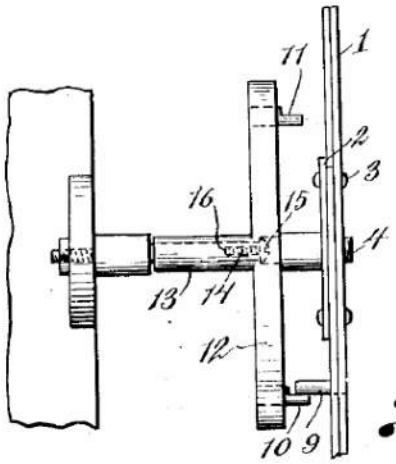


Fig. 5.

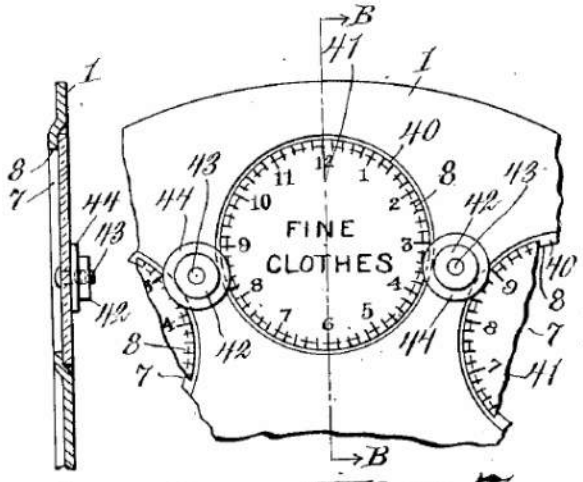


Fig. 6.

Fig. 7.

Inventor:

George Willens

UNITED STATES PATENT OFFICE.

GEORGE WILLENS, OF CHICAGO, ILLINOIS, ASSIGNOR TO KINETO MACHINE COMPANY, OF CHICAGO, ILLINOIS.

STEREOPTICON ADVERTISING-CLOCK.

1,218,607. Specification of Letters Patent. Patented Mar. 6, 1917.

Application filed February 10, 1916. Serial No. 77,456.

To all whom it may concern:

Be it known that I, GEORGE WILLENS, a citizen of the United States, residing at 1811 South Troy street, Chicago, in the county of Cook and State of Illinois, have invented certain new and useful Improvements in Stereopticon Advertising-Clocks; and I do hereby declare the following to be a full, clear, and exact description of the same, reference being had to the accompanying drawings, forming a part of this specification, and to the figures and letters of reference marked thereon.

My invention relates to improvements in advertising devices such as are desired to project the image of a clock dial, advertisements which automatically change at intervals, and clock hands indicating correct time on a surface, the space inside the dial being utilized for the advertisement.

My invention is primarily intended to be exhibited in prominent positions or locations, such as in theaters, store windows, bill posting signs, etc.

The invention consists in certain novel details of construction and combinations and arrangements of parts, all as will be hereinafter described, and particularly pointed out in the appended claims.

In the accompanying drawings:—Figure 1 is a front elevation of my machine embodying the novel improvements; Fig. 2 is a vertical section of Fig. 1 on the line A—A in the direction indicated by the arrows, but showing the clock hands at twelve o'clock, instead of six thirty-seven o'clock to more clearly show how the clock hands clear the machine parts during the rotation of the said hands, and show in addition the approximate position of the projecting devices; Fig. 3 is a partial view on a larger scale of the right hand side of Fig. 1 showing prominently the relation of various parts of the escapement mechanism; Fig. 4 is a face view of another form of slide wheel than that shown in Fig. 1; Fig. 5 is a partial view on a larger scale of the left hand side of Fig. 1, showing prominently the relation of various parts of the escapement mechanism; Fig. 6 is a sectional view of Fig. 7 on the line B—B; Fig. 7 is a partial face view of the slide wheel in Fig. 1 showing prominently the manner of retaining the transparencies (or slides).

Like letters indicate similar parts in each of the accompanying drawings.

The slide wheel 1 is centrally mounted by means of rivets 3 to flange 2 which is tapped centrally to screw on rotatable shaft 4 against collar 5 secured to shaft 4, which is revolved by transmission gear 6 driven by a spring motor inclosed in frame A of any suitable construction. I do not deem it necessary to describe the mechanism of the motor nor the construction of the frame as they form no part of my claims and are unnecessary to the proper explanation of the apparatus. On the slide wheel 1 spaced at chordal distances subtending twice the angle of the chordal distance between the adjacent openings 7, bounded by lines 8, are dogs 9, secured in any suitable manner to slide wheel 1, designed and in position to be supported and released alternately by guards 10 and 11 on rocker escapement 12, which is rockingly mounted on shaft 13 and secured thereto by screw 14 in countersink 15 entering tap 16 on shaft 13, or secured in any other suitable manner. Attached to escapement lever 17 rigidly secured to rocker escapement 12 is shaft 18 rigidly secured to escapement lever 17 on which is rotatably mounted roller 19 running over cam 20, provided with opening 47 to clear head of screw 48 which secures gear 21 to shaft 28, which cam is removably fastened to transmission gear 21 by means of screws or pins 22.

Gears 23 and 24 are respectively mounted securely to minute shaft 25 and hour arbor 26 of an ordinary clock movement inclosed in frame A, the mechanism of which clock I deem unnecessary to describe as it is so commonly known and understood. Gears 23 and 24 drive respectively transmission gears 21 and 27 rotatably mounted on shafts 28 and 29 respectively, secured to frame A in any suitable manner, and in turn drive respectively toothed and concentric rings 30 and 31 to which is secured the minute and hour hands 45 and 46 respectively, and which are rotatably mounted on grooved rotatable wheels 32, mounted concentrically of the

toothed rings 30 and 31 on shafts 49 secured to frame A and reflection guard B. Reflectiontion guard B is rigidly secured to frame A by screws 33 or in any other suitable manner and is provided with circular opening 34 concentric with toothed rings 30 and 31. Frame A is provided with circular openings 35 and 36 concentric with toothed rings 30 and 31. Lamp 37, condenser 38 and lens 39 all situated concentric of toothed rings 30 and 31 and suitably supported on frame A comprise the means of projection and are securely mounted to frame A in any suitable manner. Slide wheel 1 is provided with a multiplicity of circular openings 7 bounded by recesses 40 circumferentially situated on slide wheel 1 so that dogs 9 resting on either guards 10 or 11 will place one of said circular openings 7 concentric with toothed rings 30 and 31, and into which fit removably, circular transparencies 41 secured therein by nuts 42 which screw down on screws 43 riveted into slide wheel 1, tightening against resilient washers 44 which bear down tightly on transparencies 41.

The operation of my improved stereopticon advertising clock is as follows:—After the clock and motor springs are wound up and the clock started, power is transmitted to the minute shaft 25 and the hour arbor 26 which drives gears 23 and 24 respectively and which in turn drive respectively transmission gears 21 and 27 which drive toothed rings 30 and 31 bearing clock hands 45 and 46 respectively. Toothed rings 30 and 31 are exactly the same diameter as the minute and hour gears 23 and 24 and rotate at exactly the same speed. Transmission gear 6 which is driven by a spring motor drives slide wheel shaft 4 which rotates slide wheel 1 when dog 9 is released by either guard 10 or 11. Rocker escapement 12 fulcrumed on shaft 13 is rocked by the alternate raising and lowering of roller 19 as it passes over elevations and depressions on cam 20. This action causes guards 10 and 11 to move sidewise from left to right alternately, having sufficient motion to alternately support and in releasing, clear dogs 9. In Figs. 1 and 5 dog 9 is shown supported by guard 10 and roller 19 is shown in depression in the cam 20 in Fig. 1. As the power of the clock rotates gear 21 and cam 20, the roller passes over the elevation in cam 20 moving guard 10 inward from the circumferential path of dog 9, releasing said dog and at the same time moving guard 11 outward to the same circumferential path of dog 9. As dog 9 is released, the latent rotative force in slide wheel 1 is expressed, causing it to rotate from right to left until the succeeding dog 9 is intercepted and halted by guard 11. As the cam continues to rotate the roller 19 drops by gravity, in depression in the cam 20 moving guard 11 inward from the circumferential path of and releasing dog 9 at the same time moving guard 10 outward to the same circumferential path. As dog 9 is released the slide wheel 1 rotates from right to left so that the same dog 9 is intercepted and halted by guard 10. These movements are periodical as long as the clock and motor springs remain wound.

Transparencies 41 are in such relation to dog 9 that they are successively concentric with toothed rings 30 and 31 as dogs 9 are halted by guards 10 and 11. The clock hands 45 and 46 on toothed rings 30 and 31 are so situated as to throw a shadow in the proper relation to the clock dial when the lamp 37 supplied by electric wires 50 is shown through condenser 38, concentrating light concentrically on transparency 41 and clock hands 45 and 46, throwing the combined clock hands and dial projection, successively through circular opening 34 in light shield B, toothed rings 30 and 31, openings 35 and 36 in frame A, through lens 39 onto any suitable surface. The circular opening 34 in, and the external diameter of, light guard B, are such as to preclude undue light or reflection from the other transparencies than the one in focus.

A cam of other forms can be readily substituted for the one shown in my accompanying drawings to secure a varied or more frequent exposure of the transparencies. The greatest advantage in the slide wheel shown in Fig. 4 is its simplicity of manufacture as the dogs 9 are stamped out in one operation with the slide wheel 1 instead of individually inserted as in Fig. 1. Unless a powerful clock movement is used, and even then, it is almost essential that rotatively mounted wheels 32 mounted on shafts 49 secured to frame A and light shield B, support toothed rings 30 and 31 on their inside edge to create the minimum friction, as the transmitting power of the minute shaft and hour arbor of a clock is very weak and the friction must be reduced to a minimum in order not to stop the clock or impair its efficiency. An immovably mounted collar 5 on shaft 4 insures accurate location of the slide wheel 1 on the shaft 4 as the slide wheel flange 2 butts against collar 5 always in the same position, endwise of the shaft, when shaft 4 is screwed tight into flange 2. Escapement lever 17 is provided with roller 19, only to reduce friction and said roller may be dispensed with by allowing end of said lever to glide over cam 20. Cam 20 may be circular and eccentrically mounted on transmission gear 21, and escapement lever 17 at end near cam, may be bifurcated or ringed to fit said cam avoiding the dependence on gravity for any of the movements of escapement 12.

It will be seen that a device embodying this invention has great advantages:—First, it compels one to see an advertisement when

looking at the time of my clock; second, its simplicity of construction; third, the ease with which transparencies may be removed and replaced; fourth, the ease with which the time between changes of transparencies may be varied by the simple substitution of various forms of cams.

What I claim as new and wish to secure by Letters Patent is:—

1. In an apparatus of the class described, a slide wheel equipped with recessed circular openings spaced equi-distant from center of slide wheel and to each other, removable circular transparencies fitting into said openings, screws secured to said slide wheel between said openings, nuts screwed on said screws each to secure one side each of two adjacent transparencies.

2. In an apparatus of the class described, a rotatable slide wheel equipped with recessed circular openings spaced equi-distant from center of slide wheel and to each other, removable circular transparencies fitting into said openings, screws secured to said slide wheel between said openings, nuts screwed on said screws to removably secure said transparencies, each nut clamping the adjacent sides of two transparencies, dogs on one side equi-distant from center of slide wheel and at chordal distances subtending twice the angle of the chordal distance between adjacent circular openings, and a one piece gravity operated rocker escapement fitted with two guards to alternately intercept the dogs successively on said slide wheel.

3. In an apparatus of the class described, a rotatable slide wheel equipped with recessed circular openings spaced equi-distant from center of slide wheel and to each other, removable circular transparencies fitting into said openings, screws secured to said slide wheel between said openings, nuts screwed on said screws to removably secure said transparencies, each nut clamping the adjacent sides of two transparencies, a flange riveted to or integral and central with said slide wheel, bored and tapped centrally, dogs on one side equi-distant from center of slide wheel, and at chordal distances subtending twice the angle of the chordal distance between adjacent circular openings and a one piece gravity operated rocker escapement fitted with two guards to alternately intercept the dogs successively on said slide wheel.

4. In an apparatus of the class described, a rotatable slide wheel equipped with recessed circular openings spaced equi-distant from center of slide wheel and to each other, removable transparencies fitting into said openings, screws secured to said slide wheel, nuts screwed on said screws to removably secure said transparencies, a flange integral and central with said slide wheel bored and tapped centrally, a motor driven rotatable shaft screwed into said flange, a collar 5 immovable on said shaft, against said flange, substantially as described, dogs on one side equi-distant from center of slide wheel and at chordal distances subtending twice the angle of chordal distance between adjacent circular openings, and a one piece gravity operated rocker escapement fitted with two guards to alternately intercept the dogs successively on said slide wheel.

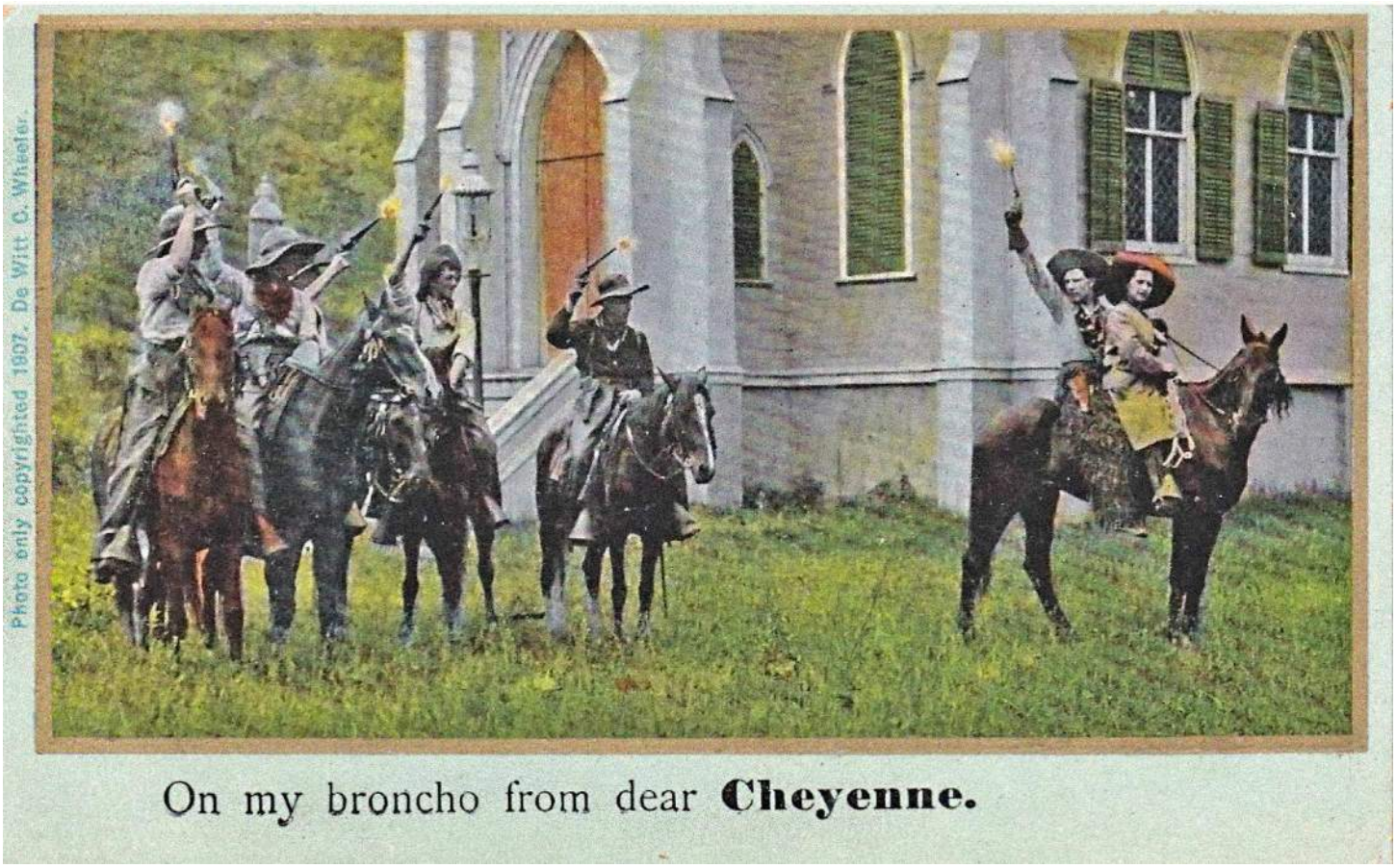
5. In an apparatus of the class described, the combination of two gears mounted on and driven by the hour arbor and minute shaft respectively of a going clock movement, two rotatable concentric toothed rings internally supported by grooved rotatable rollers, transmission gears driven by the said mounted gears and driving said toothed rings, a cam removably secured on one of said transmission gears, a one piece gravity operated rocker escapement fitted with two guards to alternately interrupt the dogs successively on a motor driven slide wheel, in loose contact with and rocked by said cam, said slide wheel equipped with recessed circular openings spaced equi-distant from center of slide wheel and to each other, removable circular transparencies fitting into said openings, screws secured to said slide wheel between said openings, nuts screwed on said screws, each to secure one side each of two adjacent transparencies and dogs on one side equi-distant from center of the slide wheel and at chordal distances subtending twice the angle of the chordal distance between adjacent circular openings.

GEORGE WILLENS.

Witnesses:
BELLE MORTON,
JULE J. SAGER.

Song Postcards of the Early 20th Century

Gart T. Westerhout



An American-made card of Cheyenne, words by Harry Williams, music by Egbert Van Alstyne, 1905

INTRODUCTION

In the early 20th century, popular music was disseminated mostly through performances and sheet music, and through the budding recording industry. In Great Britain and the United States, the first two decades of the century saw the rise and fall of another medium of sharing music - song postcards. These came in many forms, among which were: a) miniature reproductions of sheet music, b) a song title and corresponding drawing, and c) cards which featured photographs of live models and song lyrics (and in some cases, a line or two of music). For the most part such postcards featured popular songs and hymns. In this paper, I will concentrate on the live model postcards.

ROOTS

The postcard itself first came into being in Austria in 1869, and was approved soon thereafter by postal authorities and others around the world. Until about 1900, only the address was permitted on the back, so both illustration and message had to be squeezed onto the front. Once this restriction was lifted, the postcard industry, already popular, grew even faster.

The live model cards owe their existence to illustrated song slides, which flourished in the same era. The stereopticon, or magic lantern, is a slide projector used for education and entertainment as far back as the 17th century. Illustrations were painted or transferred onto glass slides and projected onto a screen or wall for the edification and entertainment of groups - small and large. Traveling projectionists set up wherever they could find a suitable space and potential audience. With the advent of photography in the mid-19th century, many slide manufacturers began producing slides of people and places, and soon models were posing for slide stories. In 1894, Edward B. Marks and Joseph W. Stern decided to use live models to pose for a set of slides to accompany their song “The Little Lost Child,” and the illustrated song was born. Growing in popularity year by year, the illustrated songs saw their heyday around 1910, when they were presented as part of a bill of entertainment at movie halls and vaudeville shows in the US and Britain. Some early song postcards were spin-offs of illustrated songs and published by the same companies, capitalizing on the

MY WILD IRISH ROSE (2).
My wild Irish Rose, the sweetest flow'r that grows,
You may search ev'rywhere, but none can compare
With my wild Irish Rose, my wild Irish Rose,
The dearest flow'r that grows;
And some day, for my sake, she may let me take
The bloom from my wild Irish Rose.
BAMFORTH, COPYRIGHT

My Wild Irish Rose by Chauncey Olcott 1899

growing postcard boom. But after a few years, song postcards took on a life of their own independent of the illustrated song.

AMERICAN SONG POSTCARD PUBLISHERS

Besides the promotional sheet music postcards, most song postcards from the early 20th century published in the USA were put out by DeWitt Wheeler or Scott and Van Altena. Both of these companies were producers of illustrated song slides, and published some of their slides as song postcard sets. But whereas an illustrated song would have 12 to 16 slides in general, postcard sets ran from two to four cards. Songwriter and publisher Charles K. Harris produced a series of at least 10 of his songs (lettered A-H), four cards to a set, using black and white photos identical to the colorized song slides, and adding a line of the chorus beneath, complete with the melody line. Collect all four cards of the set and you have the complete chorus.

THE PREMIER BRITISH SONG POSTCARD PUBLISHER: BAMFORTH'S

Judging from what is still available in the used postcard market today, the four most active song postcard publishers in Britain were Bamforth's, Valentine, Tuck, and Rotary. Each had their own style, and by sheer number, Bamforth's seems to have dominated the market.

James Bamforth started out as a portrait photographer in 1870, and started producing slides in 1883. In the last years of the 19th century and again from 1913-1918, Bamforth's made moving pictures, and the company is hailed today as a pioneer in the field. Between circa 1900-1920, two of the company's main products were comic postcards (using live models) and live model song postcards. Both of these types first came out in black and white, but by 1910 most if not all of the cards were in color. Bamforth's produced some 600 sets of song postcards before abandoning the series shortly before 1920. (In the same era, Bamforth's also started making comic cards with drawings that became known as "saucy seaside postcards," which sold in the millions be-

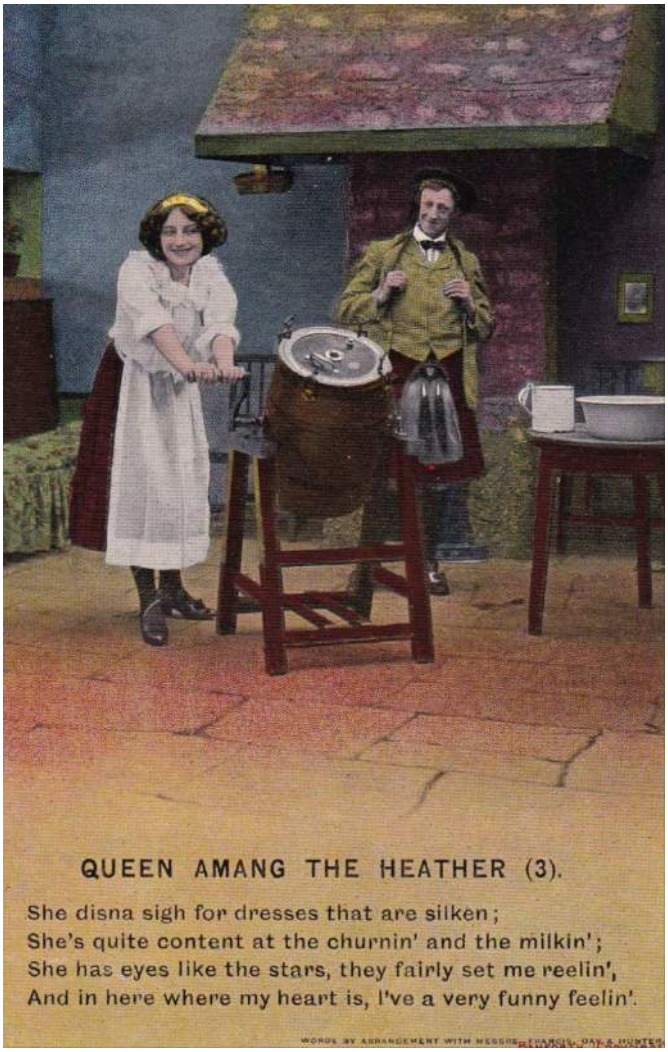
SWEET ADELINE (2).
Sweet Adeline, my Adeline,
At night, dear heart, for you I pine,
In all my dreams your fair face beams,
You're the flower of my heart, sweet Adeline
BAMFORTH COPYRIGHT

Sweet Adeline lyrics by Richard Husch Gerard, music by Harry Armstrong 1903

tween the 1920's and the 1980's. These cards are what Bamforth's is best known for today. Indeed, the song postcards are now relatively unknown outside the field of postcard collecting.) By perusing my own collection as well as the complete list of Bamforth color song cards, I have come up with ten categories, though of course some songs could fit into two or more categories.

BAMFORTH COLOR SONG CARD CATEGORIES

1) Hymns and religious songs – James Bamforth was a religious man, and this is reflected by his choice to produce song cards for many of the popular hymns of the day, especially in the early days of Bamforth song cards. Some titles went through several different editions, with the same lyrics but different photographs. "The Rosary," a hymn by Ethelbert Nevin (1862-1901), was released in ten different sets over the years, the most editions of any song. Little remembered today, 100 years ago Nevin was very well known as a composer of light classical music and songs. The photos for "Ora Pro Nobis," meaning "pray for us," featured Bamforth himself as one of the models.


QUEEN AMANG THE HEATHER (3).
She disna sigh for dresses that are silken;
She's quite content at the churnin' and the milkin';
She has eyes like the stars, they fairly set me reelin',
And in here where my heart is, I've a very funny feelin'.

Queen Among the Heather by Harry Lauder 1909

2) Romance – this group includes songs of love and longing, and are generally happy in nature. Representative of this genre is "By the Light of the Silvery Moon," a 1909 song by Gus Edwards and Edward Madden that has been recorded by many performers over the last 100 years and has appeared in many films as well. It is considered one of the standards of music of that era.

3) Heartbreak – these songs, featuring models both male and female, depict lovers in distress after being left by their sweethearts. "A Broken Doll" (Clifford Harris and JW Tate, 1916) features a jilted woman dreaming of her lost beau, and utilizes the collage effect so popular in illustrated songs – we see her memories of their happy days together pictured in a dreamy cloud within the larger photo of her alone.

4) War-related – with the outbreak of the First World War, the number of songs about soldiers and war increased rapidly. This period also saw the reissue of earlier love songs with unaltered lyrics but photos to indicate that it was a soldier who was being missed. A good example is the song "It's a Long Way to Tipperary," still well known in the English-speaking world today. Written in 1912 by Jack Judge, it catapulted to fame in 1914 when it was recorded by famous Irish singer John McCormack and sung as a marching song by Irish and British troops in World War I. The contents are typical of the war-related songs of the time, expressing a longing for home rather than a call to arms. The lyrics are about an Irishman working in London who writes a letter to his sweetheart back in Tipperary, and the photos in the original issue of this card set reflect that. In a reissue, the man is a soldier writing to his sweetheart from the battle zone, though the lyrics remain the same.

5) Regional/ethnic - Irish and Scots music (or imitations thereof) was very popular in the early part of the 20th century, reflected in the popularity of singers like John McCormack and Harry Lauder. These were usually stereotypical songs of love for the old homeland or a bonny colleen or lass. "Coming Through the Rye" is a song set to the words of Scots poet Robert Burns (1759-1796). It is known today in Japan as "Kokyo no Sora." A song written in 1899 by Chauncey Olcott, "My Wild Irish Rose," is still popular around the world.

6) Nostalgia, home, family – this category includes songs of longing for the old days, for the days of youth, for life back at the old homestead. In a time where the population of big cities was growing rapidly, such songs capitalized on nostalgic sentiment. Of course, love and dedication to Mother was also a theme reflected in cards. "Home Sweet Home," written in 1823 by Henry Bishop and John Howard Payne is a classic representative of this genre, known in Japan as "H-anyu no Yado."

7) Americana – the frontier spirit of 19th century America is reflected in a goodly number of song postcards. "Down Home in Tennessee" (Walter Donaldson, 1915) is a sung by

a fellow on his way home to the old south. The first card shows him sitting on his suitcases at a train station, and the successive cards show how he will be welcomed at home. Other songs depict pioneers around a campfire or in a rustic American cabin, again longing for home.

8) Workplace/social commentary – other songs comment on the workplace – several songs were written about the difficulty and danger of working in the mines. "Heroes of the Mine" (Will Geddes, 1909) tells the story of a fire in a coal mine (an all-too-often occurrence) and the brave actions of those who rushed to the rescue. Some songs sought to teach a moral lesson. "All for the Sake of Society" depicts the sad tale of a woman who leaves her daughter home alone so she can go out for a night on the town, only to return to find the house afire and her daughter perished.

9) Pathos/bereavement – It seems that the early 20th century public liked a sad story in light of the number of songs about the death of a spouse or a child. "Are There Any Little Angels Blind Like Me" (R. Donnelly, L. Wright, 1910) is in the words of a blind child, while the writer of "Baby's Letter" (songwriter and date not found) asks when Mother (who has died) is coming home.

10) Miscellaneous - Other themes represented on Bamforth songcards include lullabies, comic songs (surprisingly few considering the popularity of music hall and vaudeville), and poems by the likes of Longfellow and Tennyson. Bamforth also experimented with different styles and formats of postcards, reissuing popular numbers as single card "song greetings," half sized song postcards given away with magazines, and others.

APPROACHES

Song postcards can be approached, studied, and enjoyed from many different aspects.

1) The songs - through these cards, we can get a sense of what sort of music was popular in the day. In the case of Bamforth cards, we can judge the popularity of a song by the number of different editions published – while some cards had only one edition, others had two, three, four, or as many as ten.

a) Lyricist/composer – For those researching the creators of songs, song postcards are a medium that sometimes capture songs that are hard to find in any other form today. However, most song postcards list the publisher but give no credit to lyricist or composer.

b) Recordings – for the more popular songs, it is possible to track down contemporary recordings, many available free online from library and other sites, since they are all out of copyright.

c) Sheet music – generally the song cards with a reduced page of sheet music were published by the song publishers themselves, likely as a way of advertising the full sheet music and as an extra source of income. And an internet search can often come up with a copy online for perusal or, in the case of more popular songs, for purchase.

d) Content – from a socio-historical perspective, it is fascinating to see what sorts of songs were best-sellers, at least in the postcard world. We can learn much about the customs and mores of the day.

2) Design/photos/artwork_– We can trace the changes in Bamforth song card design over the twenty years, from straightforward to dreamy to nearly art-deco. It is interesting to spot the same model in different song postcard sets. Bamforth often used family members or members of the community as models for his slides and postcards.

3) As a time capsule – we can learn about the clothing and the changes in fashion of the time, as well as the themes that were popular.

4) Written messages –_a completely unique aspect of vintage songs cards that have been posted is the message. Some people bought song postcards (singly or in sets) for a collection, but of course most people posted them to friends and family. Particularly interesting are sets of postcards that

ROAMIN' IN THE GLOAMIN' (2).
Roamin' in the gloamin' on the bonnie banks o' Clyde,
Roamin' in the gloamin' wae my lassie by my side;
When the sun has gone to rest, that's the time that
we love best,
O, it's lovely, roamin' in the gloamin'.
WORDS BY ARRANGEMENT WITH MESSRS. FRANCIS, DAY & HUNTER.
Bamforth (Copyright).

Roamin' in the Gloamin' by Harry Lauder 1911

are mailed over a period of days or weeks from a single writer to a single recipient. For the most part messages tend to be homey, referring to family health or reporting personal incidents, but we can also find references to songs or films or news events of the day.

5) Stamps – the collecting of stamps is another hobby entirely, and for the postcard collector it is an added bonus – over the years we can see the increase in postage, and the variety in postage stamps in the USA and England.

6) Publisher – it is common to categorize postcards by publisher, and since most song cards credit the song publisher this is an added resource.

7) Date – though song postcards themselves are usually not dated (except in the case of miniature reproductions of sheet music), we can learn the approximate date of a card by its postmark.

8) Genre – we can also divide cards according to their type, either by subject matter as above (Irish, war-related, comic, etc) or by type of card (black and white, color, single, set, notes, lyrics only, photos, and so on).

CONCLUSION

Song postcards of the early 20th century give us a varied and fascinating look into the music, mores, and milieu of life 100 years ago. The art, the content, and of course the songs themselves are a window into the past, with the added bonus of sometimes banal but sometimes intriguing messages from one person to another, both long passed – a bit like peeping through a keyhole of time.

SONG POSTCARD RESOURCES

Song postcards can be found in antique shops and at postcard fairs as well as on eBay and other internet auction sites, and scattered references to them can be found online.

Sample websites:

http://www.bamforth.catch.com/ - a start of a website introducing various types of Bamforth cards and films (old website with broken links but still worth a look)

http://en.wikipedia.org/wiki/Bamforths - Wikipedia's brief entry on Bamforth does not even mention the song postcards, but has a very good list of Bamforth films.

http://digital.scaa.sk.ca/gallery/postcards/illustratingera#_ftn1 nice write up on some Bamforth cards

Books:

Alderson, Frederick. The Comic Postcard in English Life. 1970: Charles E. Tuttle Company, Rutland, Vermont. A history of funny postcards in England, with a thorough introduction to Bamforth and mostly black and white reproductions of various cards, including song cards.

Green, Benny. I've Lost My Little Willie! – A Celebration of Comic Postcards. 1986: Arrow Books Limited, London. A nice overview with numerous reproductions in b/w and color, with a handful of Bamforth song cards included.

Phillips, Tom. The Postcard Century: 2000 cards and their messages. 2000: Thames and Hudson, London. A fascinating stroll through 100 years of cards, including some song postcards, all reproduced at half size in color and including part or all of the messages on the back and commentary from the author. Includes a nice introduction to the history of postcards.

Scherer, Robert and Bertram Silman. The Scherer-Silman Bamforth Postcard Catalog 1981: Self-published by Silman, Birmingham, Alabama. A list of thousands of Bamforth cards, including song cards, comic cards, view cards, and others. With black and white small reproductions of about 200 cards.

The Illustrated Bamforth Slide Catalogue. 2009: The Magic Lantern Society, United Kingdom. A DVD-rom with over 4,000 images of Bamforth slides, over 600 readings, and other information along with a fully illustrated booklet about the history of the slides and the Bamforth Company, including song postcards. An invaluable and engrossing resource.

A Man, A Maid, A Moon, A Boat. Words and music by Charles D. Harris, Semi-Photo Song Series D 1908

IN SEARCH OF FRANKLIN

Mary Ann Auckland

Within the last six years both of Sir John Franklin's ships have been found – *HMS Erebus* in 2014 and *HMS Terror* in 2016. They were last seen in 1845, except by local Inuit groups. Pictures taken by the divers and artefacts so far recovered suggest the ships are in a remarkably good state of preservation except for some ice damage. Indeed, *HMS Erebus* was partly identified by superimposing the British Admiralty's archive plan of the deck on the wreck and finding an exact match. Perhaps, in time, we may find answers to the remaining myths and mysteries that have surrounded Franklin's ill-fated final voyage for over 170 years.

I have a personal interest in this search. My father's family were called Ommanney and from the mid-1700s until my father's death in 1977 there was always an Ommanney in the Royal Navy. Probably the most distinguished was Admiral Sir Erasmus Ommanney (Fig.1) who was born in 1814 and in 1850 found the first traces of the Franklin expedition.

Fig.1 Erasmus Ommanney as a junior officer, circa 1835.

Erasmus joined the navy aged 12 – not uncommon at that time – and the following year, aged 13, was in the Battle of Navarino. On 20 October 1827 a combined fleet from Britain, France and Russia, with much encouragement from the poet Lord Byron, defeated the Ottoman and Egyptian fleet over the issue of Greek independence. This was the last significant naval battle entirely under sail. Young Erasmus was in the thick of it aboard *HMS Albion*, the ship commanded by his uncle, Sir John Acworth Ommanney. Eventually Erasmus became the oldest surviving officer to have fought in the battle so 'inherited' the captured flag of the Turkish Commander-in-Chief. In 1890 he presented it to King George I of Greece.

The portrait in Fig.1 probably shows Erasmus as a lieutenant in his early 20s. About this time, in 1835, he volunteered to sail with Captain James Clark Ross, a well-known and experienced polar explorer, to rescue a number of whalers trapped in the ice in Baffin Bay to the west of Greenland. The winter of 1835 was particularly harsh and this was a dangerous mission – his first experience of Arctic perils. For his actions, Erasmus received the special commendation of the Admiralty. In 1839-43 Ross commanded an expedition to the Antarctic with *HMS Erebus* and *HMS Terror*.

From 1836 until 1846 Erasmus served on various ships in the Mediterranean and was involved in skirmishes off the North African coast. His uncle, Sir John, was now Commander in Chief of the British fleet there. Just as

Fig.2 Sir John Franklin. Slide based on daguerreotype image of 1845.

important he met and made close friends with a number of other naval officers including Horatio Austin, Sherard Osborn and James Donnet – the latter a naval surgeon.

Meanwhile, amidst much excitement and cheering crowds, on the morning of 19 May 1845 *HMS Terror* and *HMS Erebus* sailed from the Thames under the command of Sir John Franklin. By then he was approaching 60 years old and fairly portly so hardly the vision of an intrepid explorer. The lantern slide in Fig.2 is based on a daguerreotype commissioned shortly before the expedition left. His mission was almost certainly not just to find the elusive Northwest Passage but to pinpoint magnetic north. Franklin was the foremost observer and recorder of magnetic readings in the Royal Navy and the exact location of magnetic north, which moves, was a prize worth having as it would result in accurate navigation and ensure Britain continued to rule the waves.

Over 130 crew were on board. They took enough provisions to last five years, seven at a stretch. The ships were adapted for the ice and had all the mod cons of the age, including railway steam engines. They also took 1200 books, a barrel-organ and full daguerreotype kit – so far I have found no mention of a magic lantern.

On 12 July 1845 the ships left the Whalefish Islands on the west coast of Greenland where they had restocked. A week or so later in Baffin Bay they encountered two British whaling ships. After this they were never seen alive again by their fellow countrymen.

By 1847 the Admiralty was feeling uneasy. There had been no word back by the usual channels. Whaling vessels were frequently in Baffin Bay and the Hudson's Bay Company usually picked up news of expeditions. The redoubtable Lady Jane Franklin, Sir John's second wife, was also lobbying the Admiralty hard to send an expedition after them.

In 1848 one overland and two sea expeditions set out, one commanded by Sir James Clark Ross, mentioned earlier. His second in command from the Antarctic expedition and close friend, Francis Crozier, was now in command of *HMS Terror*. Sir James Clark Ross knew Franklin was looking for magnetic north. He headed in the right direction, was iced in, carried on by sledge and was forced to turn back before his whole expedition ended in disaster. This three-pronged approach came back with no news and no traces of the missing expedition.

Then in 1850 no fewer than five expeditions set out, including from the USA. The one we will follow was led by Captain Horatio Austin with Captain Erasmus Ommanney as his second in command. The Austin expedition comprised two sailing ships: HMS *Resolute* commanded by Horatio Austin and HMS *Assistance* commanded by Erasmus Ommanney. They had a crew of 60 each and were described as comfortable with a double bulkhead to keep out the cold, reinforced hulls and a heating system – "hot air distributed by means of an ingenious apparatus throughout the lower deck and cabins" according to Erasmus (for the rest of this article I will quote from Erasmus' own journal which is held in the Glenbow Institute, Calgary). Two steam tenders, *HMS Pioneer* and *HMS Intrepid,* which could tow the sailing ships, completed the line up. The expedition comprised 180 men in total. Among the officers were the Mediterranean friends – Austin, Ommanney, Donnet and Osborn. Also on board was a young midshipman, Clements Markham, who later became President of the Royal Geographical Society. Leopold McClintock, First Lieutenant on *HMS Assistance*, had been with James Clark Ross on his near disastrous 1848 expedition and eventually unlocked the main Franklin story on a later expedition he led in 1859. He also revolutionised sledge design and his new design was first used on the Austin expedition.

Fig.3 W. C. Hughes slide of a sailing ship

On 3 May 1850 Erasmus entertained Lady Franklin to dinner and on 4 May the expedition set off from London (Fig. 3). By 28 May they had sighted Greenland and stopped at Cape York. Here they took on an Inuit man called Qalasirssuaq (anglised as Kallihirua) as a guide. Erasmus became his friend and lifelong patron as he refused to leave the expedition when it returned to England. He was known as 'York' in the journal – somewhat easier to pronounce. Erasmus had a huge respect for York and never ignored his advice, including on what to eat – this could be one key to the success

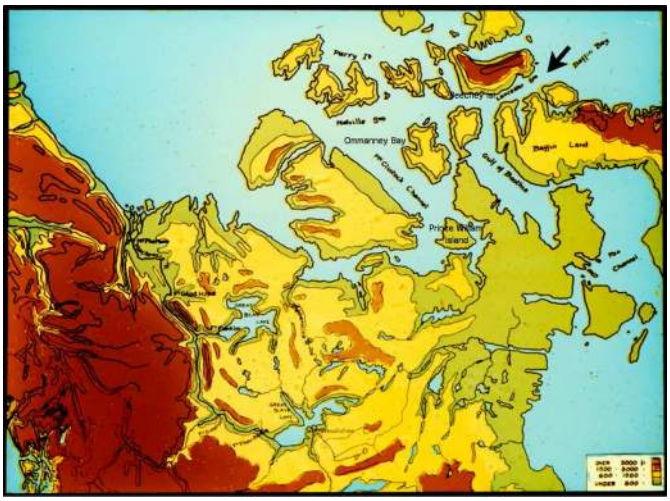


Fig.4 Map of the Canadian Arctic from a later educational set of slides (with added labels!)

of this expedition in terms of health and well-being. The expedition sailed on to the Canadian Arctic, entering via Lancaster Sound (see Figs 4 and 5).

On 22 August Erasmus noted that "our position today is one of interest – being now the farthest in advance of all the expeditions in search of our fellow countrymen and brother officers. Also that no European has ever penetrated thus far except Parry." (William Parry went in search of the Northwest Passage in 1819.) They anchored near Beechey Island, off Devon Island.

On 23 August Erasmus led the party that found the first remnants of the Franklin expedition at Cape Riley (Fig.6). The accepted practice was to build cairns (pile of stones) in prominent places along your route and

Fig.5 Ship entering icy regions

Fig.6 Party going ashore

leave notes and records buried in them – this is what Erasmus would have been looking for. Erasmus says: "Close to this beach I discovered the traces of an encampment consisting of 3 circular tents, the mound of loose stones marking the boundary of the tents, and larger ones placed for keeping them down. On examining the beach I found some empty preserved meat tins with Donkin's name, some fragments of towels and clothing, part of the rim of a beaver hat, pieces of rope and sailcloth with the Dockyard mark, a piece of carpet, glass bottles, fragment of a blue chinaware plate, clay pipe with remains of the wad in it, several pieces of other tin vessels, various bits of wood. I also found an iron bar 5ft in length, an ash pole with a cross head attached to it therefrom some hooks of bent iron, apparently constructed for fishing."

He concluded that these must have been from Franklin's expedition as Parry was known to have only landed for a few hours to make observations. Later he moved on to Beechey Island itself and he says:

"We ascended the heights and proceeded to the cairn which was built on the summit of the Island commanding an extensive view, in a conspicuous position. Here was a cairn evidently constructed by human hands. It was about 6 feet. Our hopes were now raised to the highest pitch at the prospect of finding some document which would give some definite information of their situation when here. On examining it we found some duck shot placed on large stones which covered the cairn. Then we pulled it down. But alas, no record. The ground was searched in all directions. One more preserved meat tin was found of a larger description than

the others, the name of Goldner on it." This is significant as Goldner tins were found to be of inferior quality and may have led to some of the lead poisoning effects shown in the bodies they later came across. They also found the remains of a magnetic observatory and a pair of canvas gloves with stones on top which they concluded had been left to dry.

All this suggested they had found the first winter camp (1845-46) of the Franklin expedition. All sorts of conspiracy theories grew over the empty cairn – including that Erasmus removed the contents secretly on the orders of the Admiralty. Sherard Osborn's theory (he was with Erasmus) was that Franklin left in a hurry. Osborn worked out it took over an hour to reach the cairn and if they spotted a chance to sail through the ice they would have abandoned it. One of the enduring mysteries of the Franklin expedition was that they only left cairns much later, on King William Island where they were fatally iced in, and all but one were empty by the time they were found.

By now all the 1850 expeditions were in the same area and together they found the famous three graves on Beechey Island. A few days later the Austin expedition reached Wellington Straight at the foot of Wellington Channel and Erasmus noted: "the nature of the ice is of far more formidable character to deal with than any met with in Baffin Bay. The pack ice is varying from 8 to 12ft in thickness. Considerable pressure has been going on as in many places huge bergs overlay each other."

By 31 August it was clear they were not going to get much further although Austin did not finally consider the expedition frozen in for the season until 30 September when they reached Griffith Island. On 4 October 1850 Erasmus reports: "Working hard at our winter arrangements. Clearing the upper deck, placing the spars outside, clearing the cockpit and lower deck for accommodation and ventilation. Sent *Intrepid* one year's proportion of flour and other provisions which relieved us of a large portion of deck lumber." They would then cover the deck with canvas, as shown in Fig.7, to use for exercise and recreation.

Fig.7 Icebound ships with canvas covering main decks

Now frozen in, with daylight disappearing, 180 men living in close quarters needed something to occupy and entertain them. This is where the Austin expedition was spectacularly successful and set the pattern for polar exploration to come.

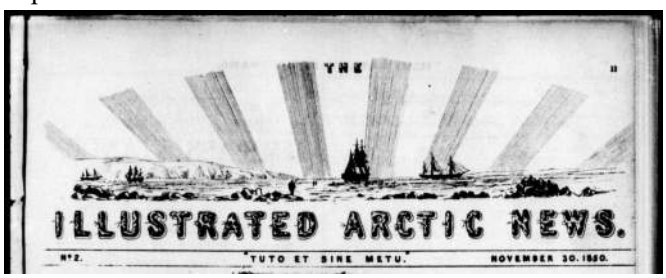
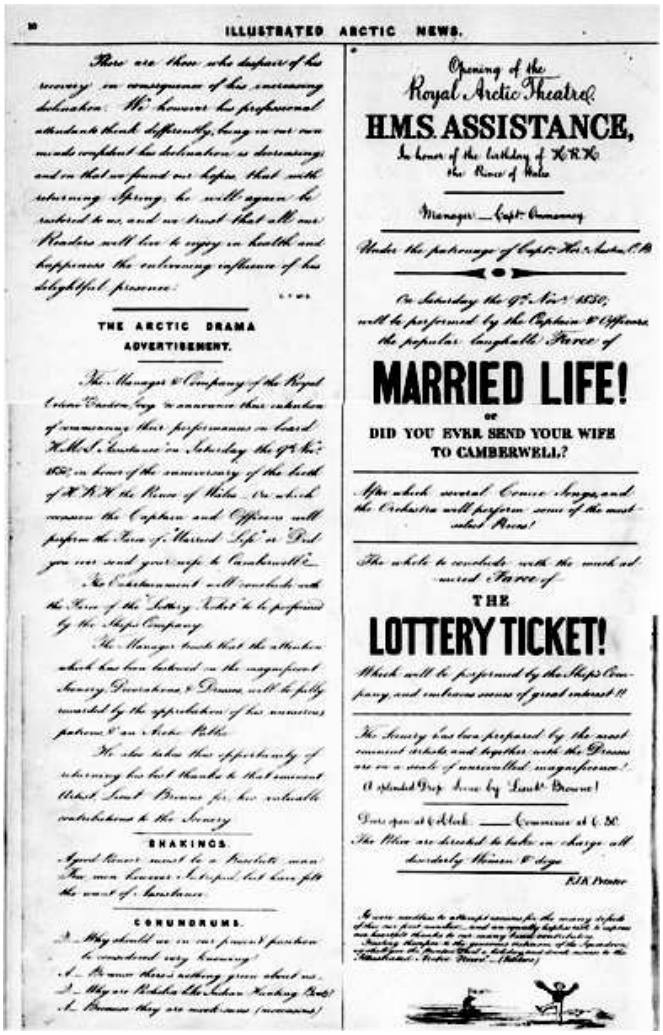


Fig.8 Masthead of the Illustrated Arctic News

Like expeditions before them, they took a full library. The job of the junior officers was to teach the sailors to read and write – a valuable skill in 1850 and it kept both groups busy. This expedition also took a printing press. The excuse was to print messages to send off in balloons, giving their own co-ordinates so anyone from the Franklin expedition receiving the messages could find the rescuers. They did send off messages and also captured an arctic fox which was dispatched with a message. But they also used the press to print playbills, announcements of entertainments, songs and 'other trifles'. They produced two handwritten monthly magazines *The Illustrated Arctic News* (Fig.8) with the motto 'safely and without fear' and the *Aurora Borealis* – known as the 'Rory Bory'. They also ran education classes on subjects including navigation, steam, arithmetic, modern languages and music. Another officer commented: "A theatre, a casino, and a saloon, two Arctic newspapers, one of them an illustrated one, evening-schools, and instructive lectures, gave no one an excuse for being idle." They also put on two bals masques (masked balls –Erasmus went as Sir Greasyhide Walrus, Mayor of Griffith Island and Austin was a rather humble 'Mender of Chairs' at the first on 5 December) and plenty of concerts – *HMS Assistance* ran the theatre and *HMS Resolute* the casino. The bal masques were not short of women. The *Aurora Borealis* reported: "One fact struck us most forcibly – scarcely were there two dresses alike in the room. The unworthy representatives of our dear countrywomen used the privileges of a petticoat, and many a gay cavalier got

well abused, but deservedly, let it be said, for gallantry did not abound."

For the theatricals, they had taken costumes donated by Charles Kean, a prominent London actor/manager and son of Edmund Kean. I suspect it was no coincidence that among the squadron were three superb artists – George MacDougall who illustrated the published material, Walter May who produced various artworks and W. H. J. Browne who painted the theatrical backdrops and later the famous Arctic panorama at Burfords in Leicester Square, London.


ILLUSTRATED ARCTIC NEWS.

THE ARCTIC DRAMA
ADVERTISEMENT.

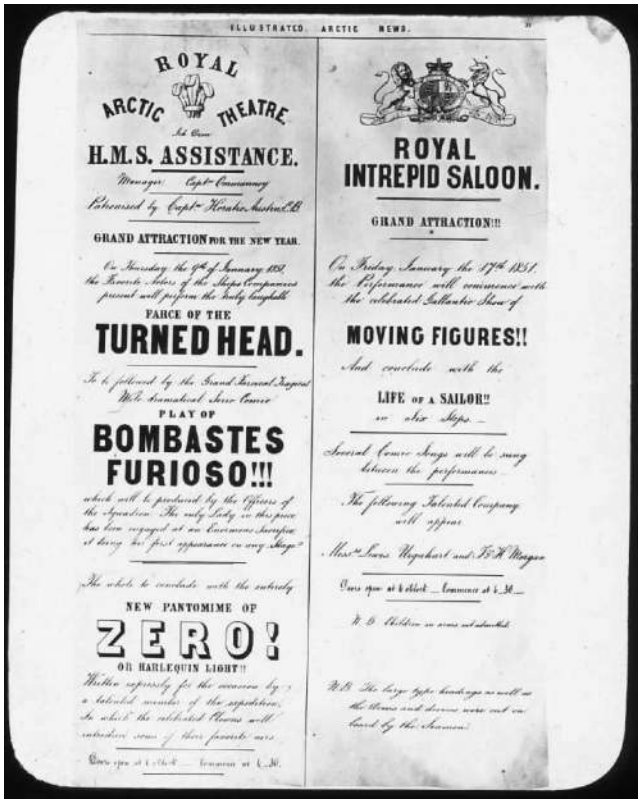
Opening of the
Royal Arctic Theatre
H.M.S. ASSISTANCE,
MARRIED LIFE!
or
DID YOU EVER SEND YOUR WIFE TO CAMBERWELL?
THE
LOTTERY TICKET!

Fig.9 Advert in the Illustrated Arctic News for the opening night of the Royal Arctic Theatre, 9 November 1850

The Royal Arctic Theatre opened on 9 November 1850, the birthday of the Prince of Wales (Fig. 9). This was the second of that name with Parry setting up the first 30 years earlier – Horatio Austin happened to be his first lieutenant. It made one final appearance in 1875 with Sir George Nares on board *HMS Alert* trying to reach the north pole.

Below the headline, it states: Manager – Captain Ommanney. This is Erasmus' description: "All busily occupied with our theatre. At 6 the doors were opened and every seat was immediately filled. The decorations and chandeliers were tastefully executed, and when lit up most brilliant. The backdrop by Lt Browne received much applause, the effect was extraordinary considering he had but three colours to work with. The band was composed of Resolute and our own men."

"After the overture I appeared on the stage in court dress and spoke the Prologue (appropriately composed by Mr Ede [a doctor]). Afterwards I played the part of Mrs Crank in 'Did you ever send your wife to Camberwell?' which went off with éclat. Some good songs and music succeeded the first piece and then came 'The Lottery Ticket', admirably played by the men, the caulker [Mr Cherry] proved quite adept on the boards. We concluded with 'God Save the Queen'. Nothing could exceed the success which attended the opening of the theatre – quite repaid the trouble of setting it up. It was quite an eventful day in the annals of Arctic history, the gratification of creating amusement, mirth and good feeling throughout the expedition was not the least important result. A more merry collection could not possibly be met with, continued bursts of laughter prevailed throughout the evening."


ILLUSTRATED ARCTIC NEWS.

ROYAL ARCTIC THEATRE.
H.M.S. ASSISTANCE.
FARCE OF THE
TURNED HEAD.
PLAY OF
BOMBASTES FURIOSO!!!
NEW PANTOMIME OF
ZERO!
OR HARLEQUIN LIGHT!!

ROYAL INTREPID SALOON.
GRAND ATTRACTION!!!
MOVING FIGURES!!
LIFE OF A SAILOR!!

Fig.10 Advert in the Illustrated Arctic News for the Royal Arctic Theatre on 9 January 1851 and an entertainment on board HMS Intrepid that included a magic lantern show

He then reveals that the temperature outside was minus 8°F (minus 22°C) and plus 15°F (minus 9°C) among the audience even though he says: "every arrangement was made for obtaining warmth".

Erasmus reported the next day: "Everyone is full of the theatre and highly delighted with its success. I never witnessed such universal applause nor could anything be more gratifying to my feelings than to see the whole expedition so well amused. By this means the dreaded winter is cheated of its terrors. During an Arctic winter, cheerfulness is one of the best antidotes against ill health and discontent. Amusement therefore becomes a study in the absence of the ordinary occupations of a seaman's life. Heavy snowdrift continued throughout the day." How well he understood the importance of mental health.

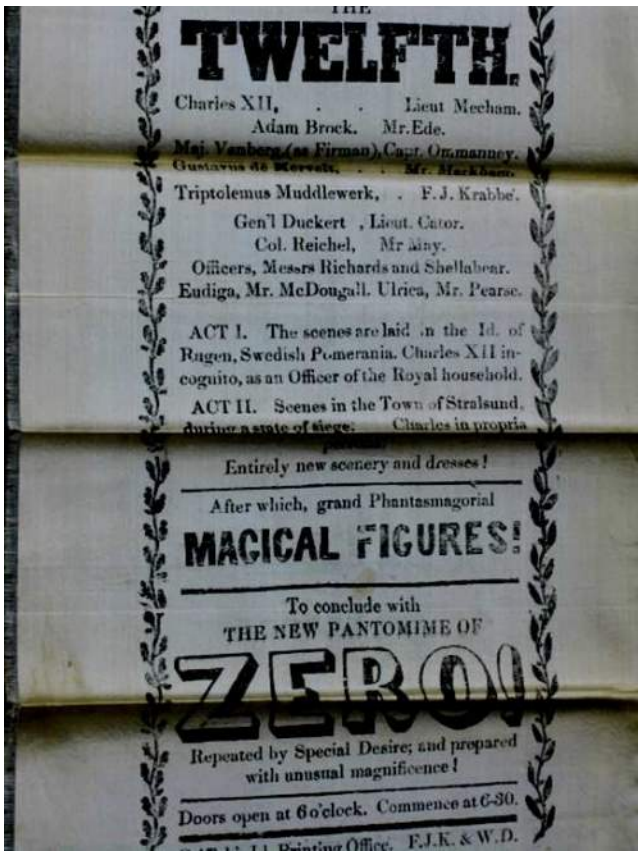
The focus on entertainment in the Austin expedition was extraordinary – the organisation, variety and the resources that went into it. The playbills were printed on silk as well as paper and crew members 'got the T-shirt', they asked the printer to print on one of their shirts, or in the case of Lt Osborn, his leather jacket (now in the National Maritime Museum, Greenwich). All the printing blocks and rules were carved on board by the ship's carpenter William Dean.

They were quickly planning the next theatrical extravaganza, with no shortage of volunteer actors. Two days later he reported "held a theatrical conference this morning and decided on two pieces for the next performance fixed for 27th inst." On 20 November: "My cabin was given up to officers rehearsal, men rehearsing in the main hold in the portion cleared for drying clothes, and in the sick bay the band were practising various pieces of music. Those not thus engaged were writing, mending clothes, playing cards, smoking and chatting." Note that the sick bay had no other occupants.

On 22 November Captain Austin came over to dinner. Erasmus says "evening amusement was magic lantern". Unfortunately there is no detail.

And so winter carried on with frequent productions. On a programme from 9 January (Fig.10) it says "The only lady in this piece has been engaged at an enormous sacrifice, it being her first appearance on any stage." The Royal Navy was never short of volunteers to play the women's parts. Indeed Richard Pearse, second mate of *HMS Resolute,* was so convincing as Lydia Whiffles in *Done on Both Sides* that York went searching for her the next day.

Alongside the programme for 9 January (Fig.10) is an advert for a Saloon on 17 January aboard *HMS Intrepid*. This was a variety show of song, recitation and it appears, magic lantern with the 'Gallantic show of MOVING FIGURES'. The *Aurora Borealis* reported: "The great attraction of the evening was without doubt the 'gallantee' show, consisting of various scenes taken from our outward-bound voyage. They had two good qualities — originality in the Arctic regions, and being exceedingly amusing in themselves."


THE

TWELFTH.

Charles XII, . . Lieut Mecham.
Adam Brock. Mr. Ede.
Maj. Vanberg (as Firman), Capt. Ommanney.
Gustavus de Mervelt, . . Mr. MacKeon.
Triptolemus Muddlewerk, . F. J. Krabbé.
Gen'l Duckert , Lieut. Cator.
Col. Reichel, Mr Kay.
Officers, Messrs Richards and Shellabear.
Eudiga, Mr. McDougall. Ulrica, Mr. Pearse.

ACT I. The scenes are laid in the Id. of Rugen, Swedish Pomerania. Charles XII incognito, as an Officer of the Royal household.

ACT II. Scenes in the Town of Stralsund, during a state of siege. Charles in propria

Entirely new scenery and dresses!

After which, grand Phantasmagorial

MAGICAL FIGURES!

To conclude with
THE NEW PANTOMIME OF

ZERO!

Repeated by Special Desire; and prepared with unusual magnificence!

Doors open at 6 o'clock. Commence at 6-30.

Printing Office. F.J.K. & W.D.

Fig.11 Playbill printed on silk for the final Royal Arctic Theatre performance, postponed from 28 February to 4 March 1851. This included 'grand phantasmagorical magical figures'.

The final appearance of the Royal Arctic Theatre on this expedition was planned for 28 February 1851 (see Fig.11). In fact it was postponed to 4 March due to a severe storm. The pantomime *Zero* written by Mr Ede, one of the doctors, returned due to popular demand. Erasmus played Major Vanberg/Firman in *Charles the Twelfth* (see Fig.12). Also on the bill were 'Grand phantasmagorical Magical Figures'. Erasmus reported: "Even York brought on stage. Magic lantern was afterwards shown by Mr Krabbé whose comic powers of description produced roars of laughter" (Fig.13).

Frederick Krabbé, of Danish descent, was second master of *HMS Assistance*. He ran the navigation school on board and took part in the theatricals. On a later expedition he was "conductor of the conjuring and phantasmagorial entertainments" (*The Arctic Navy List,* Clements Markham, 1875) so he was clearly a talented showman. *The Illustrated Arctic News* of 14 March 1851 reported

Fig.12 Sketch from the Illustrated Arctic News of Charles the Twelfth showing Erasmus Ommanney as Firman (centre)

on the 4 March show: "A witty and highly diverting explanation of the figures exhibited by a Magic Lanthorn next followed in rapid succession, and as the *Family Herald* ['a domestic magazine of useful information and amusement'] would say 'we were constantly thrown into a sweet agony of joy and sorrow by the sudden translation from the burning of Hidoo Widows to the bombardment of Jean d'Acre'". They hardly sound like joyful subjects so we must assume that Mr Krabbé interpreted the slides in a highly imaginative way.

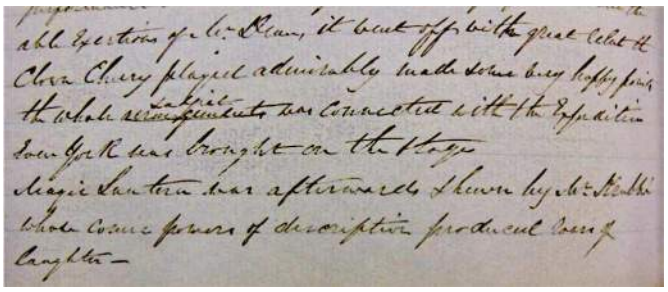


Fig.13 Extract from Erasmus Ommanney's journal about the magic lantern show on 4 March

The *Aurora Borealis* (editor: James Donnet) commented: "We have spent many a pleasant hour within the theatre, but never have we enjoyed ourselves to a greater degree than at the Royal Arctic on the evening of the 4th of March, 1851. We had the novel gratification of looking around on an audience and a company of actors, composed exclusively of British seamen, health glowing on their cheeks, and determination beaming in their eyes. The Arctic Theatre was closed for the season, and its gallant manager has proved a successful caterer to the public amusement during a long winter." Erasmus summed up the winter: "The frequent visiting and parties has produced of late quite a gay season, and thus time slips by imperceptibly

Fig.14 Sledge parties setting off from an icebound ship

and the horrors of an Arctic winter are dispersed."

As the days grew longer, they set off on sledge parties (Fig.14), pulled by men, to search for Franklin and to map the Arctic. Each sledge had six men and one officer with all doing their share of pulling. In the end Erasmus went over 400 miles in 60 days and together with the other parties they mapped well over 1200 miles. As a result there is an Ommanney Bay on Prince of Wales Island (see Fig.4). However they found no trace of Franklin and as a result decided in July that they should head home (Figs 15 and 16). They set off in August and arrived in Woolwich on 7 October, a week before the Great Exhibition closed – they were all given free tickets to go.

Only one man died during the whole 15 months they were away – from frostbite during the sledging trips. This was remarkable. Nearly every other expedition suffered from what was usually described as 'debility' and scurvy was also a common curse – both could be fatal. There is no mention of either on this expedition. Even McClintock's 1859 expedition on the *Fox,* which found the tender from Franklin's ship and other artefacts on King William Island, suffered from 'general debility'.

The 1850 expedition was known as 'Austin's Happy Family'. Sir Clements Markham, a midshipman in *HMS Assistance* and later President of the Royal Geographical Society said: "Of all the Arctic expeditions, Captain Austin's was the happiest, the healthiest, the best administered and the most successful. It performed all, and more than all, that had been planned. Its sledge travellers in their searches had covered 1,225 miles of

Fig.15 Cutting a passage through the ice

Fig.16 Setting off for home

new land." My own theory is that the superb entertainment during the winter, York's sage advice and the fact that the core group of officers were already friends, hand-picked by Austin, all contributed to its success.

The following year the same ships returned to the Arctic with none of the same officers and the expedition ended in disaster with *HMS Resolute* and *HMS Assistance* left abandoned in the ice. The *Resolute* was returned, completely intact having floated into Baffin Bay, by the US Navy, no doubt with great pleasure. Some of her timbers were subsequently made into a desk, the 'Resolute Desk', which to this day resides in the White House – quite often in the Oval Office, depending on the President.

Erasmus rose to the rank of full Admiral and became a man of letters – Fellow of the Royal Society, the Royal Geographical Society and the Royal Astronomical Society. As he lived until the age of 90 he became the 'Grand Old Man' of Arctic exploration, advising Shackleton and Scott for example. I like to think that Shackleton rescued the banjo from his sinking ship following Erasmus' advice. The Russians named an Island after Erasmus near the Arctic Circle and he has another bay, in the Antarctic.

A few months after Erasmus died in 1904, his lifelong friend from the Mediterranean and Arctic, the surgeon Sir James Donnet, retired physician to Queen Victoria, died. His obituary in the *Chichester Observer* said: "He had lived to see nearly all his old friends drop off one by one, but the death of his old mess-mate Sir Erasmus Ommanney was a great shock to him and materially lessened his vitality. After that he gradually sank and died on the 11th instant."

Generally Erasmus was held in great affection by fellow explorers who called him 'Little Omm' and his concern for his fellow men comes through clearly in his journal. Even Clements Markham, not usually an admirer, described him as "kind-hearted and good natured." His respect and deference to the views of their Inuit guide is interesting for the time, for example.

So far, I have found no further information about the magic lantern or slides taken on the Austin expedition apart from the reports already mentioned in the *Illustrated Arctic News* and *Aurora Borealis*. Given the talent on board, it is entirely possible they produced their own slides and one report suggests that. Sets about Jeanne d'Arc listed on *Lucerna* are much later. Slides of the Arctic and the Franklin expeditions were very popular but few specifically feature the Austin expedition, probably because it was remarkably disaster free (cf *HMS Investigator* crushed by the ice) and did not find the main artefacts of the Franklin expedition (cf *Fox*). I have used general Arctic slides to illustrate this article. However, one reading, *Arctic Regions*, from the Barnes Collection in the Magic Lantern Society readings library does include five of the Austin expedition – Slides 23 to 27, with Slide 24 'Cape Riley. First traces of missing expedition' mentioning 'Captain Ommaney' [sic] several times. Not surprisingly the Grand Bal Masque (Slide 26) and Royal Arctic Theatre (Slide 27) also feature. How I would love to see those slides!

Collecting in the Time of Corona

Report of Auction Team Breker's Sale on April 4th 2020

In November 2001, **Auction Team Breker** of Cologne, Germany, was one of the first companies to host a traditional sale with parallel internet bidding on ebay/Live and later on liveauctioneers.com.

A lot has changed in the auction industry over the past sixteen years and today an auction without the internet would be almost as unthinkable as one without bidders in the room.

The outbreak of the coronavirus in late 2019 has brought a new set of challenges to auction houses, where customer contact and the opportunity for buyers to inspect – and touch – the lots before they bid are the very bread and butter of the business. Yet, the enduring popularity of online auctions such as Ebay and the virtual antiques gallery Ruylane show that electronic communication is no new concept for technology-savvy collectors.

For the first time in its forty-year history, Breker's two auctions on **4 April 2020 (Office Antiques and Photographica & Film)** took place in an exclusively virtual marketplace. Thanks to its solid experience in online sales and a largely international clientele, Breker was able to meet this challenge with success. Live bidding was offered via three platforms, supported by written bids from the podium and telephone bidders in the room. Prices overall were strong.

Over the past two decades, interest in 'collectors' categories such as classic cameras, vintage toys and dolls has proved more resistant in the face of financial uncertainty than other areas of art and antiques. There are certainly subtle economic forces at play to explain why prices in some fields hold up, where others falter, but in this case two of the key factors are price and accessibility.

Retro toys and cameras boast their share of superstars too (the record price for a camera at auction stands at €2.4 million), but the majority of items lie within a more modest bracket. Pieces tend to be bought for enjoyment rather than investment, making material accessible to more people. Then there is the nostalgia factor.

The collectables boom of the 80s and 90s can be traced in part to adults with a wish to recapture their childhood through objects they played with or associate with the homes of parents and grandparents.

Ever since George Eastman focused his attention on hobbyists and families with the slogan "You press the button, we do the rest", photography has been a near-universal phenomenon. Most people will have had the experience of taking a photograph or having their photograph taken, and the interest in collecting cameras continues to develop alongside the technology.

KPM Porcelain Peep Show

Breker's sale featured a colorful spectrum of photographica to appeal to most pockets, from group lots of mid-20th century lenses, to classic Leica and medium-format professional equipment.

Auction Report of 4 April 2020 Sale

On offer was a representative selection of **19th century optical equipment**, including a Daguerreian lens attributed to the multi-generational Susse Frères (Lot 755) for $7,330. Images produced via formative photographic processes included a stereoscopic Daguerreotype of two men studying a document (Lot 806) for $1,270 and a Calotype of Lacock Abbey by William Henry Fox Talbot (Lot 807) for $2,265.

The photography segment of the action was complemented by several related porcelain groups, one of which was by KPM of Berlin, a scene depicting a peep-show presentation after French painter François Boucher (1703-70). The piece was marked with a blue scepter trademark under the glaze and "L140/411." In excellent condition, it had an estimate of $543-$869 and sold for $430. A Meissen figure of a Savoyard with a lantern on his back and a small street organ, modelled resting on a tree trunk, from the series "Cris de Paris" and in mint condition sold for $380.

A Spanish NIC toy gramophone and projector from circa 1935 came with one paper film strip and matching record and sold for $650.

In the magic lantern section, an Ernst Plank of Nuremburg projector in almost mint condition made a bargain $152. It included mirror, lamp, original box (also in fine condition),

twelve strip slides and original instructions in several languages, publicity items and Admit Bearer cards for the Grand Magic Lantern Presentation, and for extra value, a Pathex 9.5mm movie projector too!

NIC Toy phonograph and projector

Four magic lanterns in one lot, including examples by Laverne of Paris, Lapierre and Max Dannhorn, some with parts missing, sold for $600. Also French, a rare “Securitas” ether lime light lamp by Molteni fetched $705 despite the fact, as stated in the catalogue, that a similar lamp was responsible for the deaths of 126 people attending an event at the Bazar de la Charité in Paris in 1897.

Molteni 'Securitas' illuminant.

Two examples of French ‘Le Taxiphote’ table stereo viewers by Jules Richard of Paris in polished mahogany cases and with glass stereo diapositive slides each fetched $430.

Ernst Plank Lantern with Ephemera and bonus Pathé Bébé projector.

The camera auction was rounded off by including two variants of the ‘Kinematador’ disc projector by toymaker Ernst Plank for $1,400 (Lot 821) and $630 (Lot 828).

Kinematador projector Lot 821

All prices mentioned above have been rounded for the purposes of this report and exclude the buyer’s premium and any applicable taxes. We would like to thank Auction Team Breker for permission to use their fine images, and Nick Hawkins of that firm for his contribution to this report.

Auction Team Breker’s virtual sale of **antique technology, toys and mechanical music** is scheduled for 16 May. "We wish all our readers health and composure during this unsettled time. We look forward to being able to welcome you personally to our events in Cologne in due course."

Tips on Giving Magic Lantern Shows

by Terry Borton

Editor's Note: *This article begins a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

 # 1. Four Levels of Performing

Some of my favorite childhood memories are of our family's little magic lantern shows. My Dad would get out our kerosene lantern, fire it up, and suddenly this reserved bureaucrat would become a flamboyant showman, projecting wild images of animals rushing into Noah's Ark, the man with the growing nose, and . . . of course, the man who eats rats.

There was nothing fancy about my Dad's shows, and only four people and a dog in the audience, but we all had a great time.

Those little shows are a kind that I call "Family and Friends Shows"—for obvious reasons.

That's where we'll start these Tips. Then we'll go on to shows for slightly larger, more public audiences like historical societies and libraries. Then we'll move on to larger yet. And finally, we'll talk about large theater shows, of the kind I've done with The American Magic Lantern Theater.

All four kinds of shows can be fun and interesting for you, the showman, and fun and interesting for your audience. The key to success is not to try to be more "professional" than you are. If you're just starting out, don't tackle a historical society until you're comfortable with a smaller audience of friends. Don't take on a larger paying audience until you've practiced with smaller ones. "Larger" and "paying." Those are the markers for the different kinds of shows.

Family and Friends Shows: They're small and they're free. Nobody expects professionalism, but they are fascinated anyway because the lantern is so unusual. Maybe you don't even try a "show" with a story or script. You just demonstrate how the lantern works, and project some antique pictures and slip slides. That's just fine. Everyone will have a great time. The only "Tips" you need are about how to get a lantern and some slides, and how to learn some context. That's coming up next time. (These Tips are being started at the beginning of the COVID era. Who knows when it will be possible to move beyond Family and Friends shows to larger audiences. But that interim period will give you time to apply these Tips in a safe supportive environment while you hone your skills for the big time.)

Four generations of Bortons enjoy a family magic lantern show

Small Informal Shows: Say for historical societies or libraries. Maybe you do them for free, or maybe you get an "honorarium" of $100-$200. The people who come know that you're not a professional, just sharing your hobby. They'll treat you like family, but you do need to be good enough to have your lantern under control, and to hold their interest. Here some more Tips will, I hope, be helpful. In fact, most of the Tips coming up apply to all three of these non-family levels. You just need to apply more and more of them, better and better, and improve your dramatic skills as you go. (I've attended many drama classes and workshops. They help a lot, even though, of course, they're not aimed at magic-lantern performers.)

Small Professional Shows: Say for larger historical society meetings, or museums, or retirement communities, or schools. Maybe you work your honorarium up to $500. (Should you accept that fee, even if you can get it? At this level, I think the answer is "Yes," unless there's some personal connection with the venue. If you're performing at a "professional" level, you're worth it, and it's important that your venue understand that. They'll take more care in promoting and presenting you. It's also important that *you* understand it; you'll feel validated, and more confident. I remember very well the pride I felt putting

that first "magic-lantern check" in the bank. And those checks will help the family finances. If they're not a major contribution, they're at least enough for some nice dinners out.)

As your prices are going up, audience expectations are going up too. In particular, retirement audiences will go to sleep on you if you're boring. Bored kids don't go to sleep; they will make their feelings known in much more dramatic fashion. So before you tackle a gym full of 400 kids sitting in the dark, be sure you can hold the audiences in those smaller informal shows. (More on School Shows coming in a future Tip.)

Large Professional Shows: Now you're performing for any of the audiences above, but also for theaters, fairs, festivals, etc. where there is a paying audience - either paying you directly, or, much more common, paying the venue for your performance. Either way, their money is on the line. They expect a professional show. Your payment from venues, when you begin, runs from $500 to $1000. After you build up a reputation, you can work up to $3000-$4000 for a large theater or museum or festival. (Yes, it's possible to make a modest living from the magic lantern, or at least make a significant contribution to the family budget.) But the exact same show that was successful as a Small Professional Show will no longer be acceptable. Everything needs to be under control. The images, the sound, all top-notch. You yourself have to be at the top of your game.

You need to have some performing talent and to have developed it, and you need to have studied, followed, and *mastered* these Tips!

Next Time: Shows for Family and Friends.

The Mabel Tainter Theatre in Menominee, Wisconsin

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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THE EXHIBITOR'S CONUNDRUM

Two travelers met at the village inn,
And the face of one wore a jolly grin,
As the other inquired with a curious phiz:
"Pray sir, may I ask what your business is?"

"I make Pictures, sir," said the jolly one,
"And make them so well people shout, 'Well done!'

"A clever Photographer, then, you must be;
I'll be glad, sir, to have you photograph me."

"No; Paintings I make, and with skill so rare,
Old masters and I the honors oft share."

"Ah, you're an Artist. I'm right now, confess;
I'm a Yankee and know how to question and guess."

"No; and yet I plenty of canvas use;
My primary object is to amuse."

"Ha, ha, methinks I now know what is meant:
A Circus Performer with canvas tent."

"No, again; for I instruction convey
In a rapid, valued and lasting way,"

"Ah, then you're a Teacher, I might have known
No other profession such gifts could own."

"Yes, I'm a Teacher; and no, I am not;
For teaching's part of each traveler's lot."

"What, Traveler too! Then I should surmise
That you are a Wizard in shrewd disguise."

"The world's too wise to have its Magician;
So I'm now called a Stereoptician.

Guess and surmise, sir, as much as you will,
You'll scarcely discover the niche I fill,
I send nothing through space and make it seem
As bright and real as a beautiful dream.
I'm an Artist, Photographer, Teacher,
Wizard, Humorist, Traveler, Preacher,
A Manager shrewd, a Lecturer wise,
An Exhibitor seeking a golden prize;—
The business I'm in perhaps you now know:
I run a SUPERB MAGIC LANTERN SHOW!"

Discovered some years ago in the Dick Balzer Collection - Ed

PUBLICITY CLOCK COMPANY, INC.
105 WEST 40th STREET NEW YORK CITY
The Best and Most Refined Advertising Medium of the Present Day
EACH AD SHOWS EVERY SIX MINUTES
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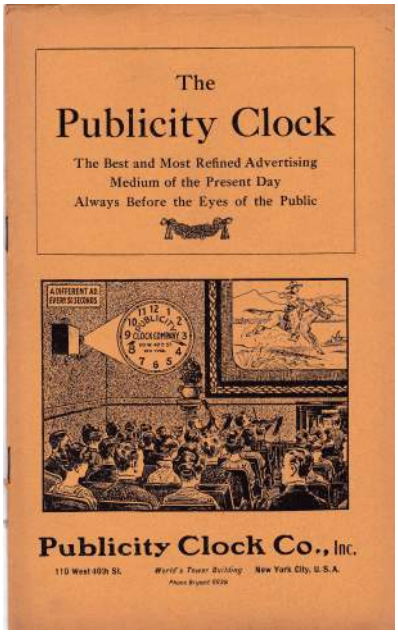
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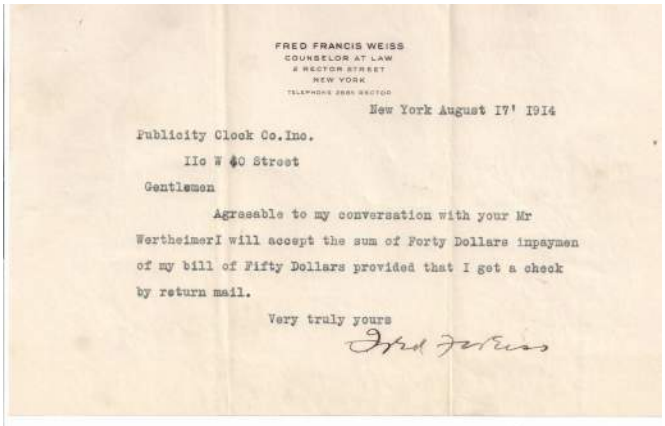
Publicity Clock
The Best and Most Refined Advertising Medium of the Present Day Always Before the Eyes of the Public
A DIFFERENT AD EVERY 30 SECONDS
Publicity Clock Co., Inc.
110 West 40th St.
New York City, U.S.A.

Another Advertising Clock - the Publicity Clock Co., of New York, also produced an automatic stereopticon (see article on Page 3). They operated between about 1914 and 1930. The illustrations above show how a series of advertisements and the time could be presented to theatre-goers. It seems the company did not always pay its bills on time! - See below.

More information can be found at the Rubinstein Library at https://library.duke.edu/rubenstein/findingaids/publicityclockcompany/#collectionoverview



FRED FRANCIS WEISS
COUNSELOR AT LAW
2 RECTOR STREET
NEW YORK

New York August 17' 1914

Publicity Clock Co.Inc.
110 W 40 Street

Gentlemen

Agreeable to my conversation with your Mr Wertheimer I will accept the sum of Forty Dollars inpaymen of my bill of Fifty Dollars provided that I get a check by return mail.

Very truly yours

Fred Weiss

Wants

WANTED

English collector looking for figurines depicting itinerant lanternists and peepshowmen - examples shown here.

If you have any such pieces that you would like to sell please contact Mike Smith - kime1944@gmail.com

Sales

Phantasmagoria lantern by Frederick Cox, 100 Newgate Street, London, circa 1850. It has the original objective and condenser lenses and originally would have had an Argand oil lamp (now missing). Slide stage size is 4 1/2" top to bottom. The ring pull (below the objective lens) is to adjust the position of the lamp relative to the condenser lens.

Height overall 29 3/4".

Frederick Cox was an optical dealer working at 100 (later 98) Newgate Street from 1845 to 1901.

Price $500.

Contact David Evans -

secretary-treasurer@magiclanternsociety.org

CORRECT TIME
12
10
2
9
3
8
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5
6
REAL VALUE
IS IN
QUALITY
Marshall Field
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